

MUSICAL AMERICA



Edited by

John F. Freund

Vol. VII. No. 23

NEW YORK, SATURDAY, APRIL 18, 1908

\$2.00 per Year
Ten cents per Copy

AMERICAN SINGER'S TRIUMPH IN PARIS

Gail Gardner's Success Compares
with That of Mary Garden's
Debut

In Song Recital Young Michigan Contralto
Gives Evidence of Rare Gifts—An Ambitious Program Introduces Her to the
Parisian Concert Public

PARIS, April 11.—The success scored by Gail Gardner at her recital here is probably the biggest artistic triumph won in this city by an American singer since the debut of Mary Garden. The recital took place in the Salle des Agriculteurs, under the direction of Gabriel Astruc.

Miss Gardner was heard in the "Air d'Heracles" of Handel, "Su, venite a consules" of Scarlatti, Schumann's "Frauenliebe und Leben," songs by Liszt-Brahms, Dvorak and Strauss and two numbers of Walter Morse Rummel, "Ecstasy" and "Across the Hills."

It is difficult to conceive a more formidable program for a young artist to choose at a first recital, for it is one which only the best-known and accepted artists usually attempt. Miss Gardner has not only ventured much, but she has achieved much, for she has fulfilled great expectations. Her audience left the hall with warm hearts and a feeling of content. It is perhaps the first time that an American singer has attempted the conquest of Paris with so little preliminary introduction; and one cannot sufficiently lay stress upon the fact that Gail Gardner, of Manistee, Mich., has done something which probably has never been done before. A theory exists that the New World must come and undergo a term of apprenticeship in the Old World before attempting to achieve the standard which European civilization accepts. Gail Gardner has done much to upset this theory. She has proved by her voice, by her unerring musical sense, by her great personal charm, that this intermediate step is not of the vast importance that people suppose.

Her singing of the "Frauenliebe und Leben" of Schumann, so difficult and complex a cycle of songs to interpret, was beautiful and true. In the first and last numbers especially she touched a deep note of sentiment which one seldom hears; she seemed at moments to be as much *en rapport* with nature's great truths as Schumann must have been when he wrote his songs of "Life, Death and Birth." This is not saying that the young singer is, as yet, the rival of Lilli Lehmann or Schumann-Heink, because she is young, and they have all the necessary years of experience behind them. But she possesses a certain quality which cannot be bought or sold, for she sings "for the heart"—a gift so rare that it requires but the addition of time and perseverance to make of Gail Gardner a "Nightingale Gardner," a bird who will have to fly fast and far to meet the needs of people all over the world, who expect more than technical skill and who demand in music the revelation of an ideal which lifts life's average of faith and joy.

I speak more of her interpretation of this cycle of songs than of anything else, because, after all, it was the most important number on her program. Praise must be added, however, for her exquisite rendering of Dvorak's "Als die alte Mutter," which was enthusiastically encored. She closed her program with the two songs by Walter Morse Rummel, a young American composer of great promise.

L. L.



GAIL GARDNER

Photo by Ruth T. Perry

This young American contralto made her debut in Paris recently, in a song recital which established her as a singer of remarkable ability—Her success is said to be the greatest won by an American Girl in Paris since the debut of Mary Garden.

New Quartet for Next Season

The exclusive announcement made in *MUSICAL AMERICA* three weeks ago, to the effect that Alwin Schroeder, former 'cellist of the Kneisel Quartet, and Willy Hess, former concert-master of the Boston Symphony Orchestra, will form a new string quartet, was confirmed this week, when it was definitely stated that the organization will book engagements for the season 1908-9. Henry Wolfsohn will have charge of the business arrangements of the quartet.

Lucille Marcel Sings for Czarina

ST. PETERSBURG, April 14.—Lucille Marcel, the New York soprano of the Paris Opéra, in whose career Jean de Reszké is especially inter-

ested, sang before the Czarina to-day at Tsarskoe-Selo. Miss Marcel is to sing in London this Spring.

New Opera House! Not Yet

It was an "important if true" story that was published in a Tuesday evening's paper to the effect that "a new opera house with a larger stage and all modern appurtenances will be erected by the Metropolitan Opera Company." Andreas Dippel was quoted as authority for this startling statement, but to *MUSICAL AMERICA* he denied making any such announcement.

The usual repairs will constitute the extent of change at the Metropolitan and the extent of alteration in the policy of the company will not be wholly decided until Gatti-Casazza arrives.

"RING" CYCLE AT THE METROPOLITAN

Conried Ends Regime with Special
Performances of Wagner's
Tetralogy

"Das Rheingold" Excellently Presented
Under Alfred Hertz's Direction—Casts
Familiar in Almost all Respects—Largest
Wagner Audiences of the Season.

The Metropolitan Opera House was reopened on Monday night for a special Wagner week to be devoted to the complete "Ring" Cycle, and, despite the fact that Wagner has been an unprofitable composer this Winter, from the box-office standpoint, the attendance this week has fairly taxed the capacity of the house at each of the performances.

"Das Rheingold," the prelude to the trilogy, was given one of the most satisfactory performances on Monday evening that it has ever received in New York. This was due largely to the improved handling of stage effects, which constitute a formidable problem in this opera, and also to the spirit of uniformity that pervaded the whole performance. Undoubtedly the real star of the evening was Alfred Hertz, the conductor, whose influence was shown in the attention paid to all the details that go to make up an excellent all-round performance.

Of the principal singers but one impersonation was new to New York, the *Loge* of Carl Burrian—not a specimen of this tenor's best work. Olive Fremstad sang *Fricka*; Marion Weed, *Freia*; Otto Goritz, *Alberich*; Anton Van Rooy, *Wotan*; Andreas Dippel, *Froh*; Albert Reiss, *Mime*; and Messrs. Mühlmann and Blass the giants, *Fasolt* and *Fafner*. Of these the outstanding characterizations were undoubtedly Mr. Goritz's *Alberich* and Mr. Reiss's *Mime*. Bella Alten, Miss Weed and Mme. Kirkby-Lunn sang the music of the Rhine daughters with excellent effect.

On Tuesday "Die Walküre" enlisted practically the same cast as that which presented it on the occasion of Berta Morena's debut a few weeks ago. Mr. Burrian's place as *Siegmond*, however, was taken by Alois Burgstaller, who was in better voice than on previous occasions this year. As before, the most imposing feature of the production was the exquisitely poetic reading of the orchestral score received under Gustav Mahler's baton. Mme. Morena's *Sieglinde* was again a beautiful and appealing portrayal. Mme. Leffler-Burckard sang *Brunnhilde*, Mr. Van Rooy, *Wotan*, and Mr. Blass, *Hunding*.

The scheduled cast for Thursday's "Siegfried" included Mme. Fremstad as *Brunnhilde*, Mme. Kirkby-Lunn as *Erda*, Bella Alten as the *Forest Bird*, Carl Burrian as *Siegfried* and Anton Van Rooy as the *Wanderer*, with Mr. Mahler at the conductor's desk.

On Saturday the tetralogy will be brought to a close with a performance of "Götterdämmerung" with Mmes. Leffler-Burckard, Weed, Homer, Alten and Mattfeld and MM. Burgstaller, Blass and Mühlmann in the cast. Mr. Hertz will conduct.

Boston Opera Company Incorporated

BOSTON, April 15.—The Boston Opera Company has been incorporated, with a capitalization of \$200,000, under the laws of Massachusetts. The president named is F. S. Converse and the treasurer, C. Haven.

OFFER PATTI \$10,000 TO SING HERE ONCE

The Friars' Society Trying to Induce Diva to Make Another "Farewell"

According to "The American First Nighter," who writes on matters theatrical in London for the New York *Herald*, Adelina Patti, Baroness Cederström, has under consideration her final farewell of farewell tours to America. The silver-throated songstress has just received the largest offer ever made to a Continental artist in the shape of a gilded proposition by cable from the Friars, an organization of wide-awake American press agents.

The Friars seem determined to secure the strongest attraction possible for their bill, The Friars' Festival, to be given May 14. Mme. Patti is the first European artist to receive an offer. They desired to import the diva for a single performance and are said to have a fund that will enable them to pay her as high as \$10,000 if she will undertake a flying trip to New York.

The representatives of The Friars who are now in London to secure Mme. Patti are Friar Governor Marcus Mayer, who has been their European representative since his arrival last August, and Friar Governor Frank C. Payne, who recently arrived to look after the advance work for "The College Widow" company.

Messrs. Mayer and Payne have authority from Friar Abbot Wells Hawks and the publicity committee to intercede with Mme. Patti, and they are now preparing to visit her at Craig-y-Nos Castle for a final conference. Mr. Mayer is Mme. Patti's old-time manager and conducted successfully a number of her American tours. The diva probably has more confidence in Marcus Mayer than in any American manager that could be mentioned, and he is quite hopeful of securing her consent.

He has explained the nature of the Friars' organization, which at once greatly interested the prima donna. Honorary Friars Charles Frohman and Marc Klaw, who are also there, are said to be prepared to back up the young men financially in any business proposition they find it necessary to submit to the diva, but a committee of Friar governors is led to believe that if Mme. Patti consents to make the journey to New York she probably will refuse to accept any remuneration.

The Friars are working secretly in the matter of securing some spectacular foreign attraction for their festival, but hope to make an official announcement within the next few days. In case Mme. Patti finds it impossible to accept it is expected that Honorary Friar Marc Klaw will be empowered to contract for the most expensive and most elaborate vaudeville act that can be secured, either from the London or the Paris music halls.

German Singers in Concert

BALTIMORE, April 13.—The last concert of the Winter season was given at the Germania Männerchor Hall, Monday evening, by the combined singing societies of the Metzger Gesangverein, Thalia Männerchor and the Arbeiter Männerchor. There was a large attendance. There were about one hundred and twenty-five singers on the stage, under the leadership of directors David L. Melamet, John C. Frant and Hubert Gruppel. There were a number of solos by members of the societies. The committee in charge consisted of Fred Nordenholz, Max Walpher, Fritz Hegler and Fritz Holzhauser.

W. J. R.

CHAMINADE TO TOUR AMERICA

Popular Composer and Pianist Will Be One of the Features of the Next Musical Season



Photo copyright by H. S. Mendelssohn

CECILE CHAMINADE

Composer and Pianist Who Will Make a Tour of This Country Next Year

Cécile Chaminade, famous as a composer of salon music, and eminent as a pianist, will tour American cities next season. The announcement will cause a genuine interest throughout musical circles. No European celebrity has been more sought after by American impresari than Chaminade. Time and time again they have begged that she make an American tour. Until now she has turned a deaf ear to their pleadings. Recently she was convinced that there was a deep-seated demand on the part of the American people to see and hear her. She was assured that her songs are known in every city in the country and that with young women particularly she has been the favorite composer.

It is said that one reason for her failure to come was that she feared her health would not withstand the rigors of an American Winter. Recently she has been convinced by Americans that the climate over here is much less severe than she had been led to believe, and now she is looking forward with great interest to her tour.

With her will be a violinist and a baritone. About fifteen concerts are scheduled.

Cécile Chaminade was born in Paris and studied with Le Couppey, Savart, Marsick and Godard. Her first compositions were church pieces, composed when she was a girl of eight. She was eighteen when she made her concert début. Since then she has made frequent tours of France and other countries, England being a favored place for her to play. She has appeared there regularly since 1892. While best known here by her songs, Chaminade has composed other pieces in larger forms of music, including orchestral suites and even an opéra comique.

Emil Sauer's Tour

William Knabe & Company announce a three months' tour in America of Emil Sauer, the eminent pianist, beginning in October and lasting until December of this year. Bernhard Ulrich, of the Lyric Theatre, Baltimore, will have charge of the business arrangements.

Widor's new work, "Les Pêcheurs de Saint-Jean," has had a successful premiere at Antwerp.

NEW YORK STATE TEACHERS TO MEET

Annual Convention of Musical
Pedagogues to Be Held
Early in June

The New York State Music Teachers' Association will hold its twentieth annual convention in the College of the City of New York on June 30, July 1 and 2, when the excellent auditorium and large organ of that institution will be used and enjoyed by the organization.

Well-known authorities in every department of music will set forth their ideas as to the best methods of teaching and recitalists of renown will present the programs. Two concerts have been arranged for the convention.

All departments of music will be represented on this occasion, so that the soloist, the pianist, the organist, the violinist and orchestral teachers may find something of value in their several vocations.

The officers of the association are J. Warren Andrews, No. 4 West Seventy-sixth Street, president; H. Brooks Day, No. 47 Pierrepont Street, Brooklyn, vice-president; Anna Laura Johnson, 269 Baldwin Street, Elmira, N. Y., secretary; Frank F. Shearer, Lockport, N. Y., treasurer.

The program committee consists of Charles E. Van Lau, No. 117 Cornwall Building, Rochester, N. Y., Ludwig Schenck, No. 509 Powers Building, Rochester, N. Y., and C. G. Schmidt, No. 246 Hancock Street, Brooklyn, N. Y.

TO SING IN OPERA ABROAD

Roberta Glanville, of Baltimore, Signs Contract for Frankfort

BALTIMORE, April 13.—Roberta Glanville, of Baltimore, and a former student of the Peabody Conservatory, has signed a contract to sing the leading soprano rôles at the Grand Opera House at Frankfort-on-Main, Germany. She will spend the Summer studying in Germany. The opera season opens next September.

Miss Glanville studied piano and the theory of music at the Peabody Conservatory and vocal instruction under Lucion Odendhal. For the last three years she has been a student under Director Conried of the Metropolitan Opera House, New York. She has sung rôles in "Hänsel and Gretel" and others operas. W. J. R.

MRS. CHILD IN BALTIMORE

Boston Contralto Sings at Musicale in
Lehmann's Hall

BALTIMORE, April 13.—A musical and dramatic recital was given Tuesday evening at Lehmann's Hall by Mrs. Bertha Cushing Child, of Boston, contralto; Mrs. John Howard Herrick, reader, and Clara Ascherfeld, pianist.

Mrs. Child sang with feeling and expression and was cordially received. She sang English, French and Gaelic songs and was repeatedly recalled. Clara Ascherfeld, as soloist and accompanist, contributed largely to the success of the concert. W. J. R.

Genoa had the first hearing of "Eidelberga Mia," Ubaldo Pacchierotti's operatic version of Meyer Forster's German play "Alt Heidelberg." It scored a pronounced success. The libretto had been written in a way that made the essentially German subject more appealing to the Italians than it would have been in the original form.

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A GLIMPSE INTO THE DAILY LIFE OF A NEW YORK CONSERVATORY



Conrad Kind and His Class in Harmony

If some day you are passing through East Fifty-eighth Street, a few blocks from Central Park, and you become conscious of a vibrant mixture of melody, agreeable enough, but whose constituent harmonies you cannot differentiate, then you are listening to the keynote of the New York College of Music—the chord resultant from a combination of all the melody being evolved in a home of the genus music.

For here it is that scores of young men and women from all over the country assemble daily, and here it is, from nine each morning until six in the evening, the knowledge of music is instilled by those whose lives have been given up to the most gentle art, to those whose desire is to learn how to pay proper homage to their chosen mistress.

There is a blending of melody of strings, pianos, voices; sometimes the more serious sound of the cello or the great organ lend a deeper tone to the bourdon that ever comes from the tall building in the quiet street—one of the centers for thirty years, of New York and the country about.

As music speaks in all languages, so here is exemplified that its devotees are limited to no age or condition, if one watches for an hour, noting those who come in or go out the street doors, or flit through the corridors from one class to another.

One group of students will contain in it many types. There are those who come to study thoroughly the art of music and music-making; others who study for their own enjoyment, musical amateurs not wishing to pursue the regular course, and again young women who are members of courses calculated to give a thorough training in public school methods to prepare them to pass the examinations for positions in the schools of New York or elsewhere.

Although much music of many kinds is usually going on within the building at once, there is not, on account of its special construction, as there is not in any first-class musical college, any disturbing interference of tones. What has been spoken of as being heard outside is just the agreeable evidence of the presence of the spirit of melody borne on the atmosphere by a million notes within.

What strikes one most forcibly is the seriousness and deference every one in the college seems to have for music, from directors Carl Hein and August Fraemcke down to the youngest and newest pupil. This doesn't mean that the corridors don't hear laughter, for except when they are actually in class, no gathering of young people could give more evidence of the joy in life they feel than do these, and so show themselves normal beings, but, at the same time, filled with a purpose to master as much as possible of the art they love. And there is withal a spirit of com-

radeship which shows that each pupil has learned to be inspired by the aspirations of the others and by the conditions of the school that has meant so much to and wielded so much influence upon the musical life of New York for three decades.

"I am so glad to be here," said the young girl



August Fraemcke

who had lately come from Chicago, a few days ago when I asked her about her work. "Why, I know I get on altogether better with my music than I did with the music teacher who used to come to my house. The presence of the others here, all so eager and enthusiastic, makes everything go so much better. There is such a music atmosphere permeating everything. It makes music not just something extraneous, something on the side, as it were, but somehow all of life. And one cannot help but go forward more rapidly. There is encouragement on all sides and no one to say, 'Oh dear! won't she ever be through that awful practising?'"

"And mine is in no way an exceptional experience. All whom I have met here, without an

exception, say the same thing. The professors are all so helpful and seemingly so interested in our advancement and in the desire that we shall be a credit to the school."

It isn't just the playing of their instruments or the using of their voices in private classes that



Director Fraemcke and One of His Pupils



New York College of Music

the students learn. For there is much else to occupy their time and keep alive that music life which the Chicago young woman spoke of. There is the chorus class, the class in harmony, those in sight reading and ensemble work, there are rehearsals, recitals, concerts, lectures, orchestral classes, all of which are free to all the students.

And just because one is beginning and not far advanced does not mean that he or she will find it difficult to take part in the life of the college or to become part of it. Indeed, such students are especially welcomed, as they are not so apt to possess bad habits of performance, which are so easily formed by wrong teaching, or careless practice, and which prove in many cases almost

unsurmountable obstacles to high cultivation; they more rapidly receive the correct fundamental principles and in the end they are the veritable products of the college.

The college has lately opened a new Bronx branch, at One Hundred and Sixty-sixth Street and Boston Road. Of this Harry Schreyer, who has been one of the leading members of the faculty of the college, will assume the directorship under the supervision of Messrs. Hein and Fraemcke.

The excellence of the training of the college, as exemplified by pupils scattered throughout this country and Europe, has won for it much praise from the greatest American and foreign artists. And the attitude of the great artists and musicians toward the college has been always that of cordial regard and respect. Many have shown their interest by giving impromptu recitals, to the delight and encouragement of the students. Jadassohn, Paderewski, Sembrich, Galski, Marteau and Josef Hofmann are among the artists of world-wide fame who have appeared before the pupils of the college in former years.

Especially noteworthy were the receptions tendered Max Fiedler in 1905 and Felix Weingartner in 1906. On these occasions several of the works of these illustrious masters were rendered by the composers themselves, assisted by members of the faculty. When artists of this stamp lend their presence and their services to pupils' recitals it is unquestionable evidence of their interest in and respect for the institution.

LEE.

GUSTAV MAHLER ENGAGED FOR DAMROSCH CONCERTS

Gustav Mahler has been engaged to conduct three concerts of the New York Symphony Society next season on Sunday afternoons, November 29 and December 13, and on Tuesday evening, December 8.

Walter Damrosch invited Mr. Mahler to conduct during this season, but owing to his engagement at the Metropolitan Opera House, the noted German could not accept. His contract for next year, however, allows for a few outside appearances.

At two of the concerts the works to be performed will consist of symphonies by Beethoven and Mozart and other compositions of the earlier classics. At the third concert Mahler's Second Symphony, which enlists the services of the entire orchestra, a choir of extra instruments behind the scenes, two soloists and chorus, will be given. Mahler's Fourth Symphony was performed by Mr. Damrosch two years ago.



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THREE CINCINNATI CONCERTS ENJOYED

**Hofmann Plays Alone, Orpheus
Club Sings and Teachers
Perform**

CINCINNATI, April 13.—The principal events of the past week in Cincinnati included a recital by Josef Hofmann, the last concert of the Orpheus Club, with Cecil Fanning as soloist, and a program at the Woman's Club on Friday afternoon by members of the Conservatory of Music Faculty.

In his recital at the Grand Opera House, Mr. Hofmann was placed in a rather embarrassing position by reason of the serious illness of Fritz Kreisler, who was to have appeared with him. The patrons were disappointed in not hearing Mr. Kreisler and many took advantage of the offer to have the money on their tickets refunded, but those who remained had a great treat in hearing Mr. Hofmann. He never played to better advantage in Cincinnati.

The last concert of the Orpheus Club, under the direction of Edwin W. Glover, offered an interesting program and as usual was well attended. The soloist was Cecil Fanning, baritone, H. B. Turpin being Mr. Fanning's accompanist and Sidney C. Durst, accompanist for the club. The program included: Mohr, "Hymn of Praise"; Massenet, "Vision Fugitive" (Herodiade); Damrosch, "May Night"; Stevenson, "Idylle Mongolienne"; Filke, "The Brook and the Nightingale"; Schubert, "Der Wanderer" and "Wohin"; Loewe, "Henry the Fowler" and "Edward"; Von Weinzierl, "A Night in Spring"; Pache, "Moonrise" and "An Old English Love Song"; Whiting, "Fuzzy-Wuzzy"; Lehmann, "The Mad Dog"; Weidt, "Spring Song"; Von Othegraven, "The Hand Organ Man"; Handel-Veling, "Lascia"; Gernsheim, "Salamis."

This was Mr. Fanning's first public appearance in Cincinnati, although he has been heard in private recital and he made a decidedly favorable impression. He is endowed with a beautiful voice, his delivery is splendid and his enunciation truly remarkable.

At the Woman's Club concert the Scheinpfug Quartet was given by Hans Richard, pianist; Bernard Sturm, violinist; Walter Werner, viola, and Julius Sturm, cellist. In addition to this Julius Sturm gave a group of cello soli in a manner characteristic of his mastery art.

The program was by far one of the most interesting given at the Woman's Club this season and the artists were received with great appreciation. F. E. E.

Praise for L. A. Russell's Books

The house of Messrs. Oliver Ditson Company have recently published two important works on voice topics by Louis Arthur Russell. The first of these is a volume of vocal philosophy called the "Commonplaces of Vocal Art." The second is "English Diction for Singers and Speakers." These works have attracted much attention throughout the country, the press and profession alike speaking of the principles advanced in laudatory terms. Prof. Edward Dickinson, of the Oberlin Conservatory of Music, observes: "I realize as I never have before the importance of the whole matter of enunciation in singing; I shall hope the book will have a wide circulation." Equally laudatory testimonials have been given by the Buffalo Express, Karlton Hackett, of the Chicago Conservatory, Prof. H. D. Sleeper, of Smith College, and Prof. George Coleman Gow, of Vassar College.

Gertrude Silverman Dead

Mrs. Gertrude Silverman, wife of the Rev. Herman Silverman, cantor of Temple Beth-El, and organist of the temple many times when the regular performer was ill, died last week, aged thirty-two years. She was said to be the one woman organist in New York capable of conducting the Jewish service at a moment's notice.

Mme. Kirkby-Lunn Sails

Louise Kirkby-Lunn, the English contralto at the Metropolitan, who has been singing in the first three operas of the "Ring" cycle this week, sails on Saturday for London, where she will reappear at Covent Garden during the first week of the season.

MANNES RECITALS ENDED

**New York Artists Introduce Novelty by
Lekeu in Last Sonata Program**

At the Stuyvesant Theatre, New York, last Sunday evening, Mr. and Mrs. David Mannes gave the third and last of the series of recital programs of violin and piano sonatas before the largest audience of the series.

A welcome novelty in the program was Guillaume Lekeu's Sonata in G Major. This young composer, who died of typhoid fever in 1894, at the age of twenty-four, left fifty-six works, among them symphonic poems, cantatas and quartets. Ysaye, who first discovered his musical genius, regarded him as the future leader of the Belgian school. Lekeu went to Paris in 1888 and studied with César Franck, who, likewise, predicted a brilliant future for him. After Franck's death he became a pupil of Vincent d'Indy. The sonata played on this occasion, which was dedicated to Ysaye, proved to be a work of uncommon beauty and originality. It was listened to with keen interest.

The program further contained Brahms's Sonata in G Major, op. 78, and César Franck's Sonata in A Major, both of which were performed in a manner that left nothing to be desired. Mr. and Mrs. Mannes have decided to give a second chronological series of sonata recitals next year.

DIPPEL FOR NEW THEATRE

**Will Have Charge of Opera Comique Pro-
ductions from the Outset**

It has been arranged that during the first season of the New Theatre the operatic program will be in charge of Andreas Dippel, associate director with Giulio Gatti-Casazza, of the Metropolitan. Two nights a week will be reserved for opera comique productions and Mr. Dippel intends to include in this series some of the operettas of Albert Lortzing, the German composer, whose works are still frequently given in Germany, though almost unknown to the present generation in this country.

No director for the theatrical productions has been engaged as yet, though Heinrich Conried is gaining new supporters in his candidacy for the position.

The Junior Class of the New York College of Music gave a concert at that institution, No. 128 East Fifty-eighth Street, New York, on Tuesday evening, April 7, the performers being Morris Gitter, Edna Hess, Henriette Bohmfalk, Bernard Diamant, Bessie Burton, Antoinette Bazata, Louis Buitenkant, Dominick Solimine, Leo Siegel, Anna C. Micolino and Thomas Steiner.

"La Rose Rosse," an opera in two acts by Edoardo Loebe, was a novelty produced in Parma, Italy, last month.

Old English Airs Employed to Preserve the Atmosphere of "Lord Dundreary"

The style of music that suggests itself as most appropriate for between-the-acts additions to a typical play such as "Lord Dundreary," is the music of the England of half a century ago, and it is by employing music with an unmistakably English flavor that an attempt has been made at the Lyric Theatre to preserve the atmosphere, without jarring dissonances caused by the introduction of a foreign element, in the revival E. H. Sothern has made of a play with which his father's name must remain indissolubly associated.

With the exception of the opening number, all of the selections played by the orchestra throughout the evening when "Lord Dundreary" is given breathe an English atmosphere, and the associations of the Scotch story used by Boieldieu for his "La dame blanche" are closely enough related to remove from the overture to that opera the reproach of being out of the frame. After the first act a medley of English airs, dignified with the name of "Songs from England," refresh the memory on the subject of "The British Grenadiers," "The Banks of Allan Water," "Rule Britannia," "The Red, White and Blue," and various other popular songs of an earlier day, and still more or less national airs.

A second edition of English melodies is given later on, with the name De Witt attached as responsible for the arrangement, but the composition most grateful to the ear of the music-loving theatre-goer is Edward German's "Nell Gwynne"

KUBELIK PLAYS HIS NEW YORK FAREWELL

**Hippodrome Well Filled on Sun-
day by Enthusiastic Admirers of
the Bohemian Violinist**

Jan Kubelik made what was announced as his last appearance in New York for the next three years at the Hippodrome last Sunday evening. He was assisted by the New York Symphony Orchestra, under Walter Damrosch, Berthe Roy, solo pianist of his recent tour, and Ludwig Schwab, as piano accompanist. The Hippodrome contained a large audience of Mr. Kubelik's admirers, who greeted him with the utmost enthusiasm and seemed loath to let him depart at the end.

As his first number Mr. Kubelik chose Mozart's Concerto in D Major, for which his familiar purity of tone was peculiarly appropriate. Later he played Wieniawski's "Faust" Fantasia, Paganini's "Moises," for G string alone, and Bazzini's "La Ronde des Lutins." It was evidently music of this nature, rather than the strictly classical, that his audience had come to hear. The young Bohemian was at his best, betraying no sign of fatigue after his lengthy tour. His phenomenal technical dexterity made its usual impression upon the audience; the cadenza in the concerto, the elaborate passages in the "Faust" fantasia and the closing virtuoso pieces were all played with a brilliancy that worked up the audience to a high pitch of excitement.

The orchestra made an excellent showing in Smetana's symphonic poem, "Ultava," Massenet's intermezzo, "Under the Trees," with clarinet and cello obligatos by Mr. Leroy and Mr. Bramsen, respectively, and the march movement from Raff's "Leonore" symphony. Miss Roy displayed pianistic attainments of a high order in Rachmaninoff's Prelude and Saint-Saëns's Valse Caprice.

"Crucifixion" Sung for Noonday Crowd

At St. Paul's Chapel, New York, a performance of Stainer's "Crucifixion" was given by a choir of 200 voices at noon on Tuesday under the direction of Edmund Jacques. The church was crowded by professional and business men of all ranks of the down-town district. Mr. Jacques had the assistance of Victor Baer, as organist; Everett Waterhouse, tenor; George Fleming, baritone; Herman Greinert, basso, and Archie Conover, baritone.

Viola Waterhouse in Cleveland

CLEVELAND, April 13.—Viola Waterhouse, the New York soprano, scored a pronounced success at the concert of the Theodore Thomas Orchestra here last week. She was given a most enthusiastic reception.

VON ENDE PUPIL IN RECITAL

**Sacha Jacobsen-Kusnezsky Discloses Gifts
of Exceptional Order**

On Thursday of last week Herwegh Von Ende, the well-known New York violinist and teacher, inaugurated a series of five pupils' recitals that bid fair to establish a precedent. Mr. Von Ende is fortunate in having remarkable talent in his classes and these recitals will afford a complete survey of representative violin literature representatively performed.

The first recital was given by Sacha Jacobsen-Kusnezsky, with Margery Morrison as pianist. His numbers comprised Tartini's "Devil's Trill," Mozart's Concerto in A Major, Leonard's "Souvenir de Haydn," Galkin's Serenade and Saint-Saëns's "Rondo Capriccioso." Not only were the technical demands made by these compositions met with an ease that would have been astonishing in an adult player, but the youthful violinist's conception of the inner musical value of the works was stamped by a maturity and individuality that betokened the possession of exceptional temperamental endowment. The young artist was rewarded by enthusiastic demonstrations of applause after each number.

MUSICALE AT POPULAR SCHOOL

**Another Artistic Function Held at Kate
Chittenden's Institute of Music**

Last Saturday afternoon another attractive musicale followed by a tea was given at the American Institute of Applied Music, 212 West Fifty-Ninth Street, New York. The program was excellently rendered by piano pupils of H. Rawlins Baker, assisted by Herwegh Von Ende's talented pupil, Sacha Jacobsen-Kusnezsky. Both artistically and socially, it was a most enjoyable afternoon.

The program was as follows: Impromptu, Chopin; "To a Water Lily," MacDowell, and "Liebestraum," Liszt; Presto Agitato, Mendelssohn, and "Waldesrauschen," Liszt; "Faust" Fantasy, Alard; "Magic Fire" Scene, Wagner-Brassin; Impromptu, Fauré; "From an Indian Lodge," MacDowell; Serenade, Galkin; Etude, Pachulski, and Concert Etude, MacDowell; "Silhouette," Dvorak, and Prelude, Rubinstein. The pianists participating were Mrs. Mildred Loomis, Josephine Parsons, Lester Field, Frances Smith and Reta Ross.

Mrs. De Moss Sings in Milwaukee

MILWAUKEE, April 13.—The season's last recital at the Milwaukee Deutscher Club consisted of a ballad recital by Mrs. Mary Hissem-De Moss, with the assistance of Hans Bruening, as accompanist. Mrs. De Moss's program was especially enjoyable to the large audience and the classic and semiclassical groups of songs were much appreciated. Bach's "Pentecost Aria" and three of Haydn's and Handel's popular arias were the leading numbers of the program. The clear and sweet soprano voice of Mrs. De Moss was at its best in Schumann's "Frühlingsnacht" and Kreutzer's charming serenades and the singer's command of vocal technique was recognized by the critical audience. M. N. S.

MacMillen Plays in Milwaukee

MILWAUKEE, April 13.—Francis MacMillen, the celebrated young American violinist, gave a remarkable concert at the Conservatory Hall in the Stephenson Building on Wednesday. He captivated his audience and aroused continual applause. The entire concert was marked by strength and luster, stirring rhythm, purity of style and beauty of tone. The skillful musicianship was revealed to an excellent advantage in a Dvorak "Humoresque"; the "Witches' Dance" by Paganini, Schubert's "Ave Maria," Schumann's "Träumerei" and other numbers. M. N. S.

Mme. Le Grand Reed in Canada

Mme. Le Grand Reed will give a recital in Conservatory Hall, Toronto, on April 21. She has also been engaged to sing at a special subscription concert at Owen Sound, on April 27. Mme. Reed's engagements with the Montreal Symphony Orchestra, Toronto People's Choral Union, the Hamilton Symphony Orchestra and the Owen Sound Concert are all reengagements resulting from her appearances with the same organizations last year. The Hamilton Spectator and Evening Times speak in high terms of praise of her work in that city on April 7.

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MEMBERS OF METROPOLITAN OPERA COMPANY PHOTOGRAPHED IN BOSTON



Enrico Caruso, the tenor, is shown in the center of the group—To the left of him in the picture is Riccardo Martin and behind Mr. Martin stands Ernst Goerlitz, the retiring general manager of the company—Reading to the right from Caruso are Max Hirsch, treasurer of the company; Mrs. Riccardo Martin, Fely Dereyne and Riccardo Stracciari—The third man from the left end is Frank Garlich, the auditor, and next to him stand Mrs. Goerlitz, Mme. Wakefield and Maria Mattfeld.

BOSTONIANS ENJOY WEEK OF GRAND OPERA

Noteworthy Performances Given by Conried Company—\$70,000 Box Office Receipts

Boston, April 13.—The annual season of grand opera by the Metropolitan Opera Company, Heinrich Conried, director, which closed Saturday night at the Boston Theatre, after eight performances, was in many ways noteworthy. Mascagni's "Iris" and "Puccini's "Manon Lescaut" were given in Boston for the first time. The latter made the more favorable impression, in fact much more than the usual enthusiasm was manifested during this production. At the close of the third act Caruso was presented with an immense wreath and the principals, including Mme. Cavalieri, who took the part of *Manon*, were recalled many times. Mme. Cavalieri sang in Boston for the first time, and others who appeared here during the week and who have not previously been heard in Boston were Mmes. Morena, Leffler-Burckard and MM. Bonci, Burrian and Lucas. Gustav Mahler, the distinguished conductor, also made his first visit

to Boston during the week and conducted the two Wagner operas and also "Don Giovanni."

The opera as a social function far surpassed any previous season in Boston. The foyer and grand staircase to the first balcony presented scenes between the acts which could not fail to impress even the subscriber to the symphony concerts, for it far excelled in brilliance any other musical gathering during the season. The gowns were beautiful and the women not less so.

Ernst Goerlitz, under whose personal direction as the representative of Mr. Conried the Boston season was given, may congratulate himself upon the arrangements, every detail of which was perfect. From the box-office standpoint, the season was one of the most successful and the receipts probably somewhat exceeded \$70,000. In this connection, it is interesting to note that, although there were capacity houses for every one of the eight performances, there was not the spirited demand for seats for the two German operas and it is clearly evident that there is a stronger leaning here toward the Italian. To be sure, both of the German operas, "Die Walküre" and "Tristan and Isolde," have been given previously in Boston several times. With the excep-

tion of these two operas everything was sung in Italian.

Mme. Farrar, whose home is in Melrose, naturally had many friends in the audience. She made a pronounced impression in "Bohème" and "Giovanni" and was not less successful as *Mignon* on Saturday evening. Mmes. Eames, Forna and Homer were well received by the critics and the audiences.

Mme. Cavalieri made an excellent impression as *Manon* and MM. Caruso and Scotti, who appeared in the same opera, came in for their share of the applause and favorable criticism.

During the week Caruso sang in four operas, Bonci in three, Mme. Eames in two, Mme. Farrar in three and Mme. Forna in three.

The company will play this week in Chicago and three days of next week in Pittsburg. At the close of the Pittsburg engagement Caruso, with a supporting concert company, will make a tour of eight cities in the Middle States, under the management of Mr. Goerlitz. D. L. L.

Milka Ternina, the renowned Wagnerian soprano, who is now living in Vienna, is devoting her time and energies to nursing the aunt who was so constant in her devotion to her during her illness, and who is now hopelessly ill.

A TWILIGHT CONCERT

Caroline H. Williams, Edith Evans and H. Theobald Heard in Columbus

COLUMBUS, OHIO, April 13.—The April Twilight Concert in the University Chapel Friday evening was given by Caroline Harter Williams, Edith Evans and Hedwig Theobald. Mrs. Williams proved by her opening number, played with Miss Evans, that she had excellent command of her violin, and both she and Miss Evans showed fine technique and tone in this, the Grieg Sonata in G. Miss Theobald sang two groups of French songs with delightful style and purity of tone, and chose as her one English number, "Love's Philosophy," by Henriette Weber, a Columbus composer. Emma Ebeling accompanied her at the piano. The next and last Twilight Concert will be given the last Friday in May by Claire Graham Stewart, soprano, Margaret Shore Hast, soprano, and Emily Church Benham, pianist. Ella May Smith will have charge of the program.

H. B. S.

The latest works to be produced in the Bohemian tongue at the National Opera House, in Prague, are "The Merry Wives of Windsor" and "The Queen of Sheba."

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FESTIVAL PLANS OF SOUTHERN CHORUS

Greenville, S. C., Musical Art Society to Present Noted Soloists

GREENVILLE, S. C., April 13.—The second annual music festival of the Musical Art Society will take place in the Grand Opera House of this city, April 22, 23 and 24. Instead of the usual series of five concerts, it has been deemed more consistent to omit the two matinées and raise appreciably the character of the three evening performances.

In pursuance of this plan, the festival management has secured the services of some of the best-known artists of the country. The chorus consists of 175 of the best voices in the city, and diligent study has been given to the choral works intended for performance at the festival. Gounod's "Gallia," excerpts from Verdi's "Il Trovatore" and some detached choruses will constitute the choral offerings.

The soloists will be Mme. Schumann-Heink, contralto; Albert G. Janpolski, baritone; Berrick Von Norden, tenor; Dr. Nicholas J. Elsenheimer, pianist; Charlotte Callahan, contralto, of Cincinnati; George H. Schaefer will be the accompanist.

H. W. B. Barnes is the conductor of the Musical Art Society. The other officers are Hon. L. A. Patterson, president; Allen J. Graham, secretary; Charles M. McGee, treasurer; Dr. Edward C. James, W. J. Serrine, J. Thomas Arnold, J. H. Williams, C. B. Martin, Dr. S. C. Byrd, Mrs. D. W. Ebaugh, Mrs. J. E. Beatty, Mrs. W. E. Beatty, W. P. Conyers and Hon. J. A. McCullough, board of directors.

The Hofmann-Kreisler Recital

Josef Hofmann and Fritz Kreisler are scheduled to make their joint appearance in Carnegie Hall this Saturday afternoon. The program will consist of Saint-Saëns's Sonata in D Minor, op. 75, played by Mr. Hofmann and Mr. Kreisler; Bruch's Concerto in G Minor, played by Mr. Kreisler; Chopin's Sonata in B Flat Minor, played by Mr. Hofmann; Wagner-Wilhelmj's "Siegfried Paraphrase," Dvorak's "Slavonic Dance," Sarasate's "Zapateado" and "Airs Russes" played by Mr. Kreisler; Rubinstein's "Barcarolle in A Minor," Josef Hofmann's "Pasticcio" and Liszt's "Rhapsodie Hongroise, No. VI," played by Mr. Hofmann.

KARL KLEIN'S SUCCESS

Young American Violinist to Be Heard Again This Month at Liederkrantz

Karl Klein, the brilliant young violin virtuoso, whose recent engagements with the Rubinstein Club, the German Authors' Club in New York, the Singers' Club in Cleveland, Genesee Valley Club in Rochester, Carteret Club in Jersey City, in a recital in Englewood, in the Montauk



KARL KLEIN

Theatre, Brooklyn, Euterpe concert in Peekskill were distinct successes, will make his next appearance in New York City as soloist of the third orchestral concert of the German Liederkrantz Society on April 26. He will play the Sinding Concerto in A Major and a group of solo numbers.

Kind Words from Brooklyn

To the Editor of MUSICAL AMERICA:

Please send me fifty copies of MUSICAL AMERICA for Mr. Arthur Claassen. Should also be pleased to have some copies with subscription blanks for the pupils of the Conservatory, as we are sure that some will be pleased to subscribe. BROOKLYN CONSERVATORY OF MUSICAL ART, Brooklyn, N. Y., April 10. Caroline Suttmeier.

GADSKI IS LIBERAL WITH HER ENCORES

Popular Soprano Entertains Large Audience at New York Song Recital

Mme. Gadski's appearance at Carnegie Hall is always the signal for a large attendance and Friday afternoon of last week was no exception to the rule. For two hours the popular soprano entertained her audience with Schubert, Schumann, Franz, Brahms, Grieg, Loewe and Frank Le Forge songs.

The last named of these composers acted in the capacity of accompanist and shared in receiving the applause allotted by an assemblage that found much to approve of in the program.

Mr. La Forge's "Schlupfwinkel," given with the German words, was so cordially received that it was repeated in English. Another of his compositions, "How Much I Love You," had to be repeated twice.

Schubert's "Forelle" and "Der Neugierige" gave opportunity for emotional expression and "Gretchen am Spinnrad" won instantaneous admiration. The most popular of the Schumann songs was evidently "Marienwurmchen," which was given in response to applause for "Widmung."

Brahms's "Guten Abend, gut' Nacht," sung in English, was given twice, and following "Vergebliches Ständchen" came Schubert's setting of Shakespeare's serenade "Hark! Hark! the Lark."

Mme. Gadski's best work was done in Grieg's "Im Kahn," which had to be sung twice, and "Ein Traum" and "Ein Schwan."

Attended "Merry Widow" 46 Times

According to an announcement given out by Henry W. Savage's press agent, Col. William H. Rowe, one of the trustees of Syracuse University, has seen "The Merry Widow" at the New Amsterdam Theatre, New York, forty-six times. Colonel Rowe is a prominent Methodist and it was largely due to his efforts that the ban was removed from dancing at the recent Methodist conference.

Oskar Nedbal has refused an offer made him by Felix Weingartner to become a conductor at the Vienna Court Opera, on account of his concert duties. He has just ended his first cycle of concerts with the Vienna Tonkünstler Orchestra.

A MAC DOWELL RECITAL

C. F. Morse, Pianist, and Mrs. W. H. Swintz, Contralto, Entertain in South Bend

SOUTH BEND, IND., April 13.—An evening most delightful in every way was devoted to Edward MacDowell's music, interpreted by Charles Frederic Morse, pianist, and Mrs. William H. Swintz, contralto, recently in the recital hall of the South Bend Conservatory. The exposition of MacDowell at the hands of these two artists resulted in producing a rare musical atmosphere for South Bend. The major part of the program was given by Mr. Morse, who had made a thorough study of this composer and was able to give a comprehensive resumé of his talent.

An interesting narrative of the early life and later development of MacDowell prefaced the musical part of the program. Each group of songs or piano suites was explained, as far as verbal description can do so, as to the underlying theme, its relative standing as to his other works, etc., making the program doubly enjoyable.

SING NONSENSE SONGS

Detroit Artists Give First Performance of Liza Lehmann Cycle

DETROIT, April 13.—Elvin Singer produced, for the first time in America, at his studio, No. 270 Woodward Avenue, last Wednesday night, Liza Lehmann's latest song cycle: "Nonsense Songs," or "The Songs That Came Out Wrong," comprising settings of lyrics from Lewis Carroll's inimitable "Alice in Wonderland." A select audience was so delighted with the presentation that Mr. Singer has decided to produce it again in the near future.

The tenor rôle was taken by Mr. Singer, while three of his pupils in his artists' class were in the cast. They are Edah Carr Delbridge, soprano; Agnes Barringer, contralto, and Charles J. Kuschel, basso. Mabel Greene was at the piano.

A Satisfied Reader

To the Editor of MUSICAL AMERICA:

I take great pleasure in renewing my subscription to your paper—by all odds the best and first really musical newspaper ever published in the United States. WILLIAM RUSSELL CASE.

Geneva, N. Y.

Bach Festival in Montclair in May

The annual Bach Festival held in Montclair, N. J., will take place this year on May 22, 23 and 24. The principal work to be performed will be the Mass in B Minor.

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Incidents in the Travels of Two Well-Known American Concert Artists



The photograph reproduced on the left shows Clara Clemens, the contralto, and daughter of Mark Twain, the humorist, and Marie Nichols, the Boston violinist, driving under difficulties near Summerville, S. C., where these concert artists appeared last week—The illustration on the right represents them in the grounds of Pine Forest Inn, Summerville, intermingling with the three figures of an allegorical group of statuary—The photographs were taken by Charles Wark, who is the accompanist for Miss Clemens and Miss Nichols

PHILA. OPERA PROSPECTS

Metropolitan Company Makes Bright Promises for the Coming Season

PHILADELPHIA, April 13.—The coming of Oscar Hammerstein to Philadelphia has made the Metropolitan Opera Company bestir itself. The announcement is now made that it will, next year, give this city twenty performances and an extra series, including a magnificent production of the Ring and some of the Mozart festival works, under Mahler's direction. The box-holders are standing loyally behind the Metropolitan in the merry war with Hammerstein. They have resubscribed practically without exception and the list of owners of boxes will be the same as during the past two years, while the waiting list is larger.

Meanwhile, Arthur Hammerstein is making the dirt fly at Broad and Poplar streets, preparing the foundations for his father's palatial home of grand opera. The public has not been allowed to forget for one moment that he is here and the police have had to interfere on several occasions when men applying for work began rioting. With the two opera ventures running and the extensions already announced by other organizations, it looks now as though Philadelphia were to have the biggest season of its history next year. H. M. N.

There is a story told of a well-known pianist who, calling one day on a somewhat impecunious friend, was informed with alacrity by a new servant—who had received particular instructions regarding an expected visitor—that "the

money would be forwarded by the evening post." "In that case," said the pianist, equal to the occasion, "I had better leave my card. It has my address on it."

OPERATIC SOCIETY'S PLANS

Philadelphia Singers Busy Rehearsing for Production of "Martha"

PHILADELPHIA, April 13.—The Philadelphia Operatic Society is now in the midst of the hardest work in preparation for the production of Flotow's "Martha" at the Academy of Music on Tuesday evening, April 28. This, it is generally believed, will be the best effort made by this splendid organization. The members of the society are now thoroughly drilled to the demands of stage work, they have had an invaluable training in chorus singing and they are seasoned in appearing before the public.

"Martha" will be given on a scale even more elaborate than its predecessors. Again the ballet will be a feature, special dances having been arranged by Prof. Albert W. Newman, the ballet-master. The production will introduce two members of the cast little known to the general public but both facing most promising professional careers. These are Flora Bradley, soprano, and Joseph S. McGlynn, tenor. Mrs. Russell King Miller, one of the city's best-known contraltos, will sing Nancy and Henri G. Scott, who is next year to join the Metropolitan Opera Company, will be Plunkett. Frederic Rees will sing Sir Tristan and Charles D. Cuzner, *The Sheriff*. H. M. N.

MISS CARTIER'S ANNIVERSARY

Montreal Teacher Celebrates 25th Year of Her Professorship

MONTREAL, April 13.—Victoria Cartier celebrated her twenty-fifth anniversary of professorship last Thursday by giving a pupils' piano recital in the Y. M. C. A. Hall, before a good-sized audience. Miss Cartier is a follower of Miss Parent, the Parisian teacher, whose method is renowned in France, especially for young students. Some advanced pupils showed, however, that this lady's teaching is not confined to beginners only. The entire program was listened to very attentively and marked appreciation of the various numbers was given throughout.

Those who played were Solange and Madeleine Thibaut, Doris and Eileen Joyce, Blanche Pelletier, Beatrice Cross, Marie Leroux, Antoinette Beauvais, Lucienne Breton, Hélène Poitevin, Blanche Guyon, Mme. Alice Marcell, Juliette Terrault, Bernadette Saucier, Madeline Lovell, Laura Major and Gabrielle Dandurand. The assisting artists were Gustave Labelle, 'cellist, who rendered Boellmann's Sonata, op. 40, with Mrs. Marcell; Emil Taranto, violinist, who gave Grieg's Sonata, op. 8, with Blanche Guyon, and Juliette Saint-Pierre, who sang Gounod's Serenade and "Cavatine du Page" from "Les Huguenots." Miss Cartier was warmly congratulated by a large number of admirers after the performance. C. O. L.

Apropos of the recent newly studied production of "Les Huguenots" at the Berlin Royal Opera, a German writer notes that Lilli Leh-

mann sang the rôle of the *Queen* eighty-one times there during the years she was connected with that institution.

WEINREICH PUPILS HEARD

Baltimore Conservatory Director Presents His Students in Recital

BALTIMORE, April 13.—An enjoyable recital was given by the piano students of Director J. Henry Weinreich, of the European Conservatory of Music Thursday evening. The participants were Sidonia Klein, Amelia Weinreich, Bessie London, Pauline Laubheimer, Sadie Edlavitch, Edna Fischer, Lillian Boehl, Nellie Warren, Sophie Ahrendt, Miriam Klein, Edith Beck and Master James Clifford. The program included numbers from Beethoven, Loew, Merkel, Godard, Thorne, Kuhlman, Jensen, Spindler, Field, Mendelssohn, Olsen and Chopin. This is the ninth season of the European Conservatory. Director Weinreich was graduated from the European Conservatory with high honors. He was also instructed in piano by J. Adam Hugo, Royal Conservatory of Music, Stuttgart, Germany, and Harry Schenuit. His teachers in harmony were Miss H. Hoen, of the Peabody Conservatory, and Wilberfoss G. Owst, of the European Conservatory. Many of his pupils have become thorough musicians and good teachers. W. J. R.

Gabriel Fauré is hard at work on his opera "Pénélope," which he undertook at the instigation of Lucienne Bréval, who will create the title part when it is produced at the Paris Opéra.

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Singing of Mme. Norelli, Alessandroni and Samoilov Was Especially Excellent

A week of Italian opera at popular prices, given by Ivan Abramson's Italian Grand Opera Company, opened at the Academy of Music on Monday night with a performance of Verdi's "Rigoletto." There was a crowded house and so much enthusiasm that not only "La Donna e Mobile" and the quartet were redemanded, but also the "Cara Nome" and the duet of the second act.

Russo as the Duke of Mantua and Norelli as Gilda were particularly commendable in their parts. The middle voice of Mr. Russo was most agreeable and could have been given with honor at either of the uptown opera houses, while Mr. Alessandroni was a thoroughly acceptable Rigoletto.

Verdi's "Il Trovatore" was given on Tuesday night, and Mme. Norelli as Leonora was as excellent as the night before, while Samoilov as Manrico displayed a young, fresh voice with plenty of virile energy. At the Wednesday matinee "Faust" was given, on Wednesday night "Lucia," on Thursday "Il Trovatore," on Friday "Rigoletto," on Saturday afternoon "Faust" and Saturday night "Aida."

A sacred concert will be given on Sunday evening.

HELEN WALDO IN NEWARK

New York Contralto Makes Record of Six Recitals in One City in Two Years

Helen Waldo, the New York contralto, scored a brilliant success in Newark on Wednesday of last week, when she established the record of having given six recitals, besides making four appearances in concerts in that city within the last two years. Miss Waldo's fine voice and the finesse of her art evoked the utmost enthusiasm.

The program was as follows: "It Was a Lover and His Lass," Parker; "A Blood Red Ring," Coleridge-Taylor; "The Year at the Spring," Beach; "La Belle du Roi," Augusta Holmès; "Der Erlkönig," Schubert; "Meine Liebe ist grün," Brahms; "Ballad of the Trees and the Master" and "Nocturne," Chadwick; "The Sea," MacDowell; "How's My Boy?" Homer; "Indian Love Lyrics," Amy Woodforde-Finden; "Johnnie," Villiers Stanford; "Loch Lomond," "Jamie Come Home," Frain; "The Blackbird," Brainard.

Miss Waldo also sang in Peekskill, N. Y., on Friday night with equal success.

New York Hears Zelle de Lussan

Zelle de Lussan, formerly of the Metropolitan, who has been making a tour of the country in vaudeville, began an engagement at the Colonial Theatre, New York, on Monday. Her numbers are the "Habanera" from "Carmen," two English songs, "Spring" and "The Bee," and "La Paloma" in Spanish. She has been well received. Her husband, M. Fronani, plays her accompaniments.

Cornish Versatility

The London Globe reproduces the following notice seen in a Cornish shop window: "Razors and Pianos Ground and Tuned."

KNEISEL QUARTET GIVES LAST NEW YORK CONCERT

Arthur Whiting the Assisting Pianist in Brahms's Trio—Schumann and Dvorak Represented

On Tuesday the Kneisel Quartet brought to a close its series of New York concerts at Mendelssohn Hall with one of the most attractive programs that it has provided this season.

The opening number was Dvorak's String Quintet, op. 97, in which the extra viola part was played by Josef Kovarik. This work, dating, as it does, from the period when the composer was a resident of New York, has a peculiar interest for Americans, both on account of its associations and its wealth of inspired melody. It was played with infectious spirit and in the authoritative style to be expected of the organization that first introduced it twelve years ago. The second number, Brahms's Piano Trio, op. 8, received an equally effective performance, Arthur Whiting playing the piano part with rare sympathy and discretion, once more proving himself an ensemble player of exceptional qualifications.

At the end Schumann's Quartet, op. 41, No. 1, was given in a way that revealed all of the excellencies of the Kneisel's remarkable ensemble. The hall was filled with a brilliant audience and the applause was frequent and generous throughout the evening.

HEARD AT STUDIO MUSICALE

C. Warde Traver's Guests Applaud Many Well-Known Artists

C. Warde Traver, the New York artist, gave a studio musicale last Saturday afternoon, when an unusual array of talent provided a program of vocal and instrumental music for a distinguished assemblage of guests.

A newcomer was Frances Caspari, a young dramatic soprano, with a voice of beautiful quality, who sang Harriet Ware's "Joy of the Morning" in the third part of the program, which was devoted to Miss Ware's compositions, with fine effect. John Barnes Wells, the well-known tenor, also sang two of Miss Ware's songs, "The Fay Song" and "The Cross," with purity and charm of voice and style, and Hans Kronold, the cellist, was likewise one of the most applauded artists of the afternoon for his excellent performance of an air by Pergolesi, a rondo by Boubier and a romanze and "Spinning Wheel" of his own, as also Miss Ware's andante for cello and piano.

Others who contributed to the program were Rollie Borden Low, lyric soprano; Helen Cullinan, coloratura soprano; Robert Craig Campbell, tenor; Emma Showers, pianist; Nicola Thomas, violinist, and Katherine Kennedy, Edwin Markham, William Clarke, George Sanford Parsons and J. McLean French, who gave recitations and impersonations. The accompanists were Albert G. Crawford and I. Eisberg.

Intendant of Berlin Opera Ill

BERLIN, April 11.—George von Hülsen, Director of the Kaiser's Royal Theatres, is recovering from a serious operation which he underwent at the beginning of the week.

Intendant von Hülsen is highly esteemed by Americans in Berlin. He has been an influential factor in paving the way for American singers in Germany. Through his instrumentality many American artists have been enabled to appear on the various German royal stages.

SYMPHONY SOCIETY HOLDS A RECEPTION

Officers and Friends of New York Orchestra Crowd Ballroom of the Plaza

The New York Symphony Society held a musicale and reception at the Plaza Hotel, New York, on Saturday afternoon, which was attended by a brilliant assemblage.

An attractive program was offered by the orchestra, under Walter Damrosch's baton, beginning with two comedy overtures of Mozart, "The Theatre Manager" and "The Wedding of Figaro," and ending with the adagio from Haydn's "Farewell" Symphony, in which each player, after finishing his part, blew out his candle and quietly slipped away, till at last the stage was left in darkness, as for this number the candles had been left as the sole illumination. The orchestra also gave Siegfried Ochs's humorous variations on the German folksong "Kommt ein Vogel geflogen," transcribed as Bach, Haydn, Mozart, Johann Strauss, Verdi, Gounod and Wagner might have treated it, and a warmly appreciated performance of Strauss's "Beautiful Blue Danube."

Other features of the program were Henry Branssen's cello solos, Schumann's "Abendlied" and Popper's Tarantelle, George Barrère's flute solos, a nocturne and a waltz by Chopin, and a Beethoven Trio for oboe, clarinet and English horn, played by Messrs. Addimando, Leroy and Tabuteau.

The large ballroom in which the concert was given was crowded with the officers and subscribers of the society and their guests. Alfred Hertz, of the Metropolitan, and Jan Kubelik were among those who responded to invitations to be present. Among the directors of the society, of which Samuel S. Sanford is the president and Isaac N. Seligman and Harry Harkness Flagler are the vice-presidents, are Mrs. C. B. Alexander, Mrs. Trenor L. Park, Mrs. H. H. Flagler, Mrs. Frances Wellman, Mrs. John E. Cowdin, Mrs. Charles H. Ditson, Clarence H. Mackay, Henry Seligman, Amos Pinchot, Daniel Guggenheim, R. J. Collier, John D. Archbold, H. C. Frick. The Auxiliary Committee includes Mrs. Edward N. Gibbs, Mrs. Frank Hunter Potter, Mrs. H. Fairfield Osborn, Mrs. J. Borden Harriman, Mrs. J. J. Knox, Mrs. Henry A. Alexander, Mrs. W. H. Bliss. The subscribers to the fund for maintaining the society orchestra are, in addition to those already mentioned, Mrs. W. P. Douglas, Mrs. Jesse Seligman, Anne Morgan, Mrs. E. H. Harriman, Miss Callender, Mrs. Paul D. Cravath, Mrs. W. P. Hamilton; also Thomas F. Ryan, Rudolph E. Schirmer, Jacob H. Schiff, William Saloman and Charles E. Sampson.

Russell Methods in Summer School

At the Normal Institute of Music, Carnegie Hall, there will be a special Normal Session during June and July for teachers and professional students wishing to study the methods of music study advanced by Louis Arthur Russell, of New York. Mr. Russell's processes, as developed in his next books, are in the most modern spirit. They present a thorough system of study for pianists and vocalists, or in theory, reaching from the most elementary fundamental training in technique and musicianship to the requirements of the teacher or the artist performer. The Summer Training Course at the institute is under the personal instruction of Mr. Russell.

ADVERTISE COLLEGES WITH GLEE CLUBS, SAYS HARPER

Traveling Musical Societies Attract More Attention Than Athletics, Says Noted Basso

APPLETON, WIS., April 13.—That musical clubs en tour are a much better attraction and advertisement for a college than athletics is the opinion of Prof. William Harper, of New York, who is now director of the Conservatory of Music of Lawrence University, Appleton, and in charge of the glee clubs.

Mr. Harper and his singers and John Seaman, reader and impersonator, have just returned from a tour of central and southern Wisconsin, and will soon start on a second trip, which will take them through northern Wisconsin.

"The glee club had a most successful trip," said Professor Harper. "We were greeted by large audiences at each stop. I have never seen such enthusiasm. To my way of thinking, the university has no such drawing card as the glee club."

Professor Harper introduced scenes of college life into the "olio" for this season's tour, his first, and the college songs, yells and dialogue made a distinct hit.

Under Professor Harper's direction, the Lawrence Conservatory had made rapid strides forward, and the attendance is nearly double what it was when he came. Professor Harper was appreciated from the start and he has proven his reputation. M. N. S.

RUBINSTEIN CLUB MUSICALE

Leo Tecktonius and Margaret Keyes on Program Arranged by Mme. Newhaus

At the sixth and last musicale of the season given by the New York Rubinstein Club at the Waldorf-Astoria last Saturday afternoon, the special features of the program, arranged by Marie Cross Newhaus, were the contributions of Leo Tecktonius, pianist, and the singing of Margaret Keyes, contralto. Mabelle Giule and A. J. Adolphé also gave valuable assistance.

Mr. Tecktonius's numbers were Schumann's "Nachtstück," Debussy's "Arabesque," Cyril Scott's "Lotusland," Grieg's "Wedding Day," Gottschalk's "Tremolo" Etude, three preludes and the E Major Etude of Chopin, all of which were played in the admirable style characteristic of all this artist's work. Miss Keyes was heard to excellent advantage in Hugo Wolf's "Verborgenheit," Brahms's "Ständchen," Harris's "The Hills o' Skye," Leoni's "Colleen Dhu" and Woodman's "An Open Secret."

Miss Giule sang Schumann's "Widmung," Hawley's "In a Garden" and Rogers's "Love Has Wings," and Mr. Adolphé also made a favorable impression by his singing of the prologue to "I Pagliacci," Henschel's "Morning Hymn" and "My Weary Heart," and Wrenge's "O, Wondrous Night." Mme. Newhaus's brightly told humorous anecdotes were warmly applauded.

Kobbe's Nephew Composes Opera

William G. Stewart, of Buffalo, N. Y., has just acquired the American and Canadian rights of a new comic opera entitled "The Pied Piper of Hamelin," the libretto, lyrics and music of which have been composed and written by Philip F. Kobbé, Jr., New York. Mr. Kobbé, who is the nephew of Gustav Kobbé, the musical critic and writer, will also design the costumes. The opera consists of two acts, twenty-six numbers, fourteen in the first act and twelve in the second. Within a very few weeks it will be produced in Buffalo and other parts of the country prior to its appearance in New York City.

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PARIS ACCLAIMS 'CELLIST-CONDUCTOR

Pablo Casals Reveals Himself in a New Light Before Musical Audiences in the Old World

PARIS, April 6.—One is left with a bewildering number of impressions concerning the recent series of three concerts given by Pablo Casals, the last of which took place at the Salle Gaveau on March 16. One cannot sufficiently appreciate the enterprise of this artist who, not content with his world-wide reputation as a 'cellist, is so deeply inspired by his enthusiasm for art that he is impelled to find further outlet for his genius.

In these concerts Pablo Casals has not only proved himself once more to be a superlative 'cellist, but also a chef d'orchestre, full of new ideas and capable of adding new charms to music which we all fancy we know very well. It is truly delightful to see new horizons opening on such well-known works as the Fifth Beethoven and the Third Brahms symphonies, and good to feel the generous attempt Casals has made to transmit his intuitive, spontaneous genius to the interpretation of orchestral works.

He has also set himself, during this series of concerts, the hard task of asking the world to accept an unpopular composer—Emmanuel Moór, three of whose compositions have been heard at these concerts. Moór is not one of the men whom the world has been waiting to receive with open arms—he has been one of the despised and rejected; and had not Casals frankly avowed his adherence, there is little doubt that Emmanuel Moór would still remain unknown and unsought.

As it is, he has now become a composer with whom one must reckon, whom every one is talking about, and has opinions about. His double concerto for two 'cellos has already been mentioned in a previous article, and practically the same remarks will serve as regards his triple concerto for piano, violin and 'cello, heard for the first time on February 28, and played by Cortot, Thibaud and Casals, under the excellent bâton of Salmon. Both these compositions leave one in doubt as to their real worth; one cannot help speculating as to what would have been left of them in the hands of less able executants.

But of Moór's Sixth Symphony there is no doubt; it is head and shoulders above the other two compositions. It is so far great that one would hasten to hear it again; its reception was enthusiastic. The public was not content until they had seen and greeted the composer in person. Indeed, this work strikes one as being so great that one wishes it to be even greater; one speculates and wonders whether the psychological development of the man who wrote it may not deepen and widen until some day it reaches the point where, combined with his very real musical sense, he may be able to produce music which is bound to satisfy as completely and as surely as the masterpieces of Beethoven or Brahms. Through these concerts Emmanuel Moór has neither been "made" nor "broken"; he has

simply become an entity, and it now lies with him to take the further step which is necessary to place him in the first rank of modern composers.

It would be unjust to close an account of these concerts without adding a word of thanks to

nerves need much more than ordinary stimulation.

LOUISE LLEWELLYN.

A Shock for Cultured Boston

Cultured Boston had a shock last night at the last Cecilia concert. The chorus was to produce, with Max Bruch's "Flight of the Holy Family," another cantata by Gabriel Fauré. Its title blazed on the billboards as "The Birth of Venice." Shades of the fallen Campanile! but this was

POWER OF SONG AND MAN'S MOOD FOR IT

Writer in London Post Shows How Music Inspires Workers in All Lines and at All Times

Sailors sing. They have a song for work and songs for every part of their work, and they have songs of reminiscence and of tragedy, and many farcical songs; some brutal songs, songs of repose and songs in which is packed the desire for a distant home, says H. Beloe in the London Post. Soldiers also sing, at least in those armies where soldiers are still soldiers. And the line, which is the core and body of any army, is the most singing of them all. Those men who marched behind Cæsar in his triumph sang a song and the words of it still remain (so I am told); the armies of Louis XIV and of Napoleon, of the Republic and even of Algiers, made songs of their own which have passed into the great treasury of European letters.

They sang in that march which led men to the assault at Hastings, for it was written by those who saw the column of knights advancing to the foot of the hill that Taillefer was chosen for his great voice and rode before the host, tossing his sword into the air and catching it again by the hilt (a difficult thing to do), and singing of Charlemagne and of the vassals who had died under Roncesvalles.

Song also illuminates and strengthens and vivifies all common life, and on this account what is left of our peasantry have harvest songs, and there are songs for mowing and songs for the midwinter rest, and there is even a song in the south of England for the gathering of honey.

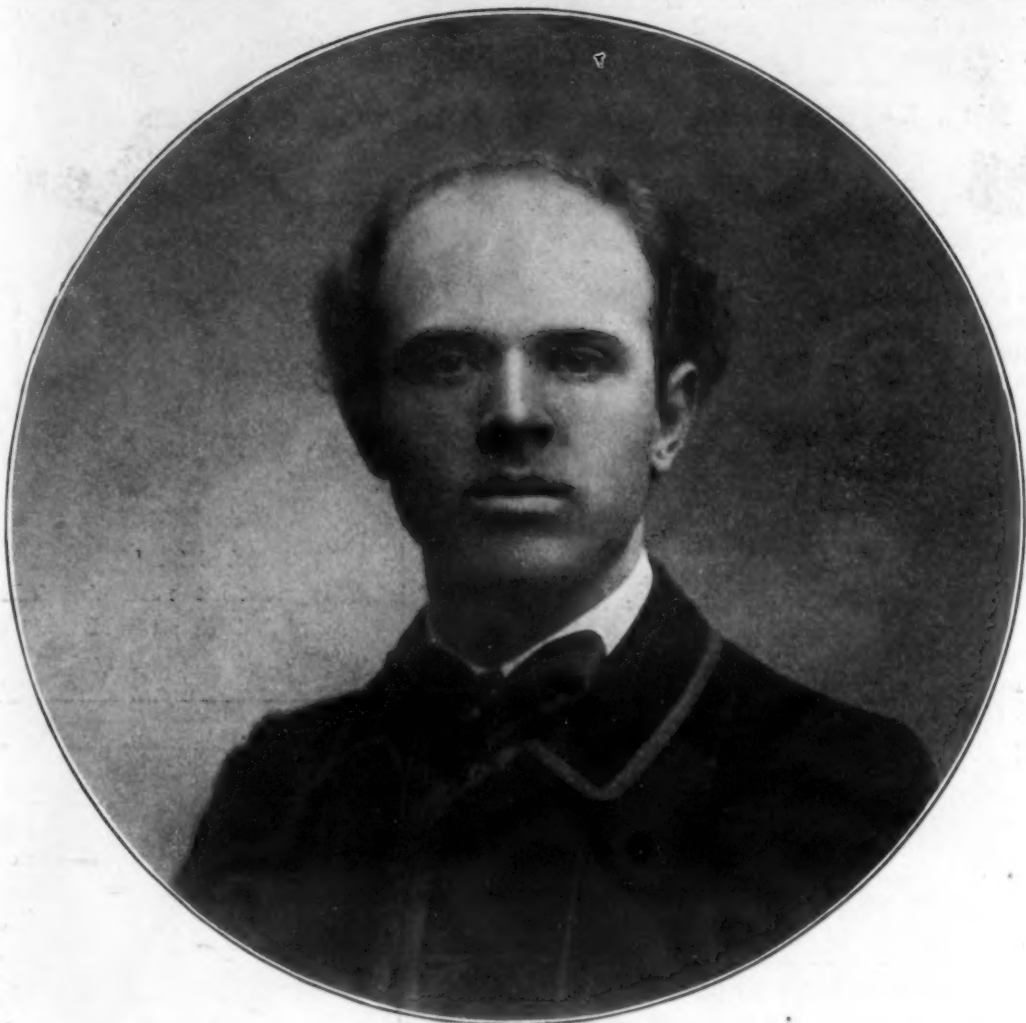
Indeed, all men sing at their labor, or would so sing did not dead convention forbid them. You will say there are exceptions, as lawyers, usurers and others; but there are no exceptions to this rule where all the man is working and is working well and is producing and is not ashamed. Rowers sing, and their song is called a barcarole; and even men holding the tiller who have nothing to do but hold it tend to sing a song. And I will swear to this, that I have heard stokers when they were hard pressed starting a sort of crooning chorus together, which shows that there is hope for us all.

Irma Tervani's Success

DRESDEN, April 6.—Irma Tervani, a young and extremely gifted singer, who made her debut as *Dalila*, at the Court Opera of Dresden, scored such a decided success that she was engaged immediately to join the ensemble of this famous opera institution.

A. I.

A new orchestral association has been evolved in Berlin out of a company of amateur musicians employed at the Deutsche Bank. A capable conductor has been engaged and every amateur player of an orchestral instrument who wishes to join is given the advantages of careful training.



PABLO CASALS

Known as One of the Leading 'Cellists in the World—He Has Made a Profound Impression in Paris, Where He Gave a Series of Orchestral Concerts

Mme. Casals-Suggia for her wonderful rendering of the Dvorak 'Cello Concerto. Her interpretation of the music was as perfect as her playing.

The ballade for orchestra, by Röntgen, was not in any respect an experience. It began peacefully and ended peacefully and one was glad to have heard it; but it brought with it no great emotion and no great enthusiasm.

Bienvenido Socías's interpretation of the E Flat Concerto of Beethoven left one equally placid; it was good and true—nothing more; but in justice it must be added that he played at the end of a long program, when tired ears and

more like to a watery grave. Not till Conductor Wallace Goodrich saw the three-sheet bills was it found that printer, poster and all others had failed to recognize one whom the Athens of America calls only Aphrodite.

It was "The Birth of Venus" that was sung.—*New York Evening Sun.*

Mlle. Lindsay, the American soprano, for many years, until the recent change of managers, connected with the Paris Opéra, has been filling a "guest" engagement at the Théâtre de la Monnaie, Brussels.



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How Mme. Sembrich Once Bought an Opera Gown at Her Own Price

There was a time when Mme. Sembrich could not go to the most expensive of dressmakers and order the gowns that suited her taste whatever their cost might be, as she did in preparation last Autumn for the coming season when her three new gowns for "La Traviata," which she sang but three times, cost in Paris more than \$5,000. It was for the dresses she wanted to wear in her first performance of "La Traviata" at Dresden that she was asked to pay an unusual price—but not in money.

She had made her first appearance at the Court Opera in "Lucia di Lammermoor" wearing a costume furnished by the theatre, as her salary was then entirely too small for her to think of furnishing costumes as well as her own services. The principal dress was of silk, made in the colors of a Scotch plaid, and Mme. Sembrich, with her Polish love of tasteful dress, shuddered to think what the wardrobe of the Opera House would bring forth for the modish heroine of the Parisian *Dame aux Camelias*. When she saw the gowns she decided to get others whatever the sacrifice might be.

She went to the smartest dressmaker of the Saxon capital, sighed over the beautiful things she saw there and then modestly asked the price of the three gowns she had selected. The sum was not much in comparison with a great singer's expenditures to-day, but it staggered the young prima donna.

"I can only pay eight hundred marks," she said, "and you want two thousand. All I can do is to pay you what I have and then you will get enough advertisement out of having made the dresses to satisfy you."

But the dressmaker was firm in the face of this humble suggestion.

"I don't need advertising," she said. "I am almost the best-known dressmaker in Germany already. I make for the Court, you know."

Mme. Sembrich glanced at the dresses still exposed to her view and wondered how in the world she could ever manage to get money enough to buy them. The profound absorption in which she had lost herself was plain to the woman with whom she was dealing.

"I'll tell you what I can do," she said. "I can let you have those dresses for eight hundred marks on one condition. My old father has been bedridden now for a year. He has never been able to go to the opera since you came there to sing. He had always boasted before that no great singer had for years appeared in Dresden without his hearing her. Now, if you will come to sing for him some afternoon, just a little song—or perhaps two—he is very anxious to hear the

'Ah, non giunge'—I will give you those gowns for what you can afford to pay."

The Dresden public spoke of the prima donna's beautiful dresses as a suitable accompaniment to her brilliant artistic success. But only a few knew how she had gone in the late afternoon to the old man's room in his daughter's house and sung for only him for nearly an hour, while her husband accompanied her on the piano.

MRS. LATHROP'S RECITAL

California Singer Delights Fashionable Audience at Colony Club, New York

Mrs. Benjamin Lathrop, of San Francisco, gave pleasure to a large and fashionable audience on Wednesday afternoon of last week in the Colony Club, New York, by a song recital that comprised German, French and American music. Mrs. Lathrop obtained artistic results by her naturally fine voice, her tasteful rendition and clear enunciation. Isidore Luckstone was the accompanist.

Mrs. Lathrop, who is related to the Stevens family of Castle Point, Hoboken, lost all her property in the San Francisco fire. She has been heard at several private musicales during the Winter. In her audience were Mrs. Archibald Alexander, Mrs. Clarence H. Mackay, Beatrice Mills, Mrs. Philip M. Lydig, Mrs. Oliver Gould Jennings, the Marquis de Perigny, Mrs. Richard Stevens, Mrs. Henry Spies Kip, Mme. Séguar, Vera Gilbert, Katherine Hall, Barton Willing, Charles Carroll, Mrs. Charles B. Alexander, Madeline Knowlton, Mrs. A. D. Juilliard, Mrs. Ethelbert Nevin, Fanny Cottenet, Mrs. William H. Crocker, Mrs. Benjamin Guinness, Charles A. Munn, Rosamond Street, Cecil Barret, Frederic Juilliard, Mrs. Archer Huntington, Mrs. Collis P. Huntington and Mrs. E. Moore Robinson.

Studies Voice Hygiene

PARIS, April 10.—The Paris *Herald* publishes an article by Dr. Poyet on "Hygiene of the Voice," which, with that by Fendall Pegram, the American baritone, now a singing professor, published a week ago, gives a complete study of voice production, development and preservation invaluable to those desirous of singing professionally or socially.

This year's festival at Wiesbaden will be held from May 10 to 20. Among the works scheduled are "Oberon," "Tales of Hoffmann" and "Lohengrin."



J. J. McCLELLAN
Distinguished Organist of the Far West, Who
Has Been Identified with the Musical
Growth of Salt Lake City

Rossini the Hero of a Play

A new play, entitled "Gioachino Rossini," by Alfredo Testi, which is soon to be produced in Milan, is built around incidents in the life of the celebrated composer after whom it is named. The first act shows the composer as a young man enjoying the triumphs of "The Barber of Seville." In the second act, which takes place nine years later, he is the happy composer of "William Tell." In the fourth, which passes after an interval of twenty-two years, he is at his palace in Bologna.

In the last act Rossini is in Paris at the age of sixty-eight, devoted to the pleasures of the table to the exclusion of almost every other passion. In this act he makes the acquaintance of Richard Wagner, who, although forty-seven, is discouraged at his failures and still all but unknown.

Eugen d'Albert's "Flauto Solo" was heard for the first time in Schwerin recently in conjunction with Gorter's "Das Süsses Gift." Both were well received.

TO MAKE SALT LAKE WESTERN MUSIC CENTER

Wealthy Men Will Probably Back Company to Finance Large Productions

SALT LAKE CITY, April 13.—A company, backed by some of the wealthiest men in Salt Lake City, to finance big musical productions here and make this the musical center of the West, is to be organized and incorporated at an early day. The movement was started recently as the result of the success of the music festival in the Tabernacle. Several men of wealth have become interested in the plan and have signified their willingness to put their money behind the music productions.

In this way, the burden of the risk will rest on many men who can afford a small loss, if there should be a loss on the proposition; and if the musical events are successful financially, the surplus earnings will be used to increase the quality of the music offered. The men who will form the company will not go into it for financial gain.

The leading musicians of Salt Lake City are much interested in the project, among them being J. J. McClellan, who has ever been identified with any movement looking toward the musical uplift of the city; Frederick Graham, who has often taken big risks to give local music-lovers opportunities to hear real artists, and Eben Stevens. Mr. Graham is considered to be the most likely person to manage the new organization.

CHAIGNEAU TRIO PLAYS

Paris Music-Lovers Enjoy Work of Three Accomplished Artists

PARIS, April 6.—Lovers of chamber music in Paris have been deeply interested in two concerts given by the Chaigneau Trio, Therese, Suzanne and Marguerite, on the 5th and 12th of last month. Their programs embraced trios by Mozart, Beethoven, Schubert, Brahms and Dvorak, and the delightful, though too seldom heard, *Fantasiestücke* for Trio by Schumann. The three admirable artists interpreted the works of each composer with great perception and unerring taste. Schubert's Trio in E Flat held the attention of the audience from start to finish in spite of its great length, and the Dvorak Trio in F Minor was also a rare pleasure. Contrary to the usual impression this work conveys, it became in their hands a simple and interesting composition, easy to understand and to enjoy. This fact undoubtedly was due in great measure to the remarkable ensemble of the Chaigneau Trio.

L. L.

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ECHOES OF MUSIC ABROAD

ACCORDING to the latest developments at the Vienna Conservatory, where Ferruccio Busoni's relations with the powers that be have come to a premature termination, it seems probable that the "Meisterschule" will be abolished. Leopold Godowsky, as already announced, has declined the position vacated by Busoni, not alone on account of his large *clientele* in Berlin, but also from a sense of professional etiquette toward Busoni, whom he regards as unjustly dismissed.

It is rumored that overtures have been made to Emil Sauer to return, but the solution of the difficulty is complicated by the fact that the pupils in the "master school," almost to a man—or a woman—have declared their intention of following Busoni to Berlin. To do away entirely with this department at the Conservatory appeals to the proprietors as the course most likely to keep the atmosphere clear.

MUSIC as a therapeutic agent has many supporters in Germany. At the Berlin Charité Clinic, for instance, concerts are given every Sunday afternoon from five to half-past six, "for the benefit of the patients." The performers, it is said, are all skilled artists, and the good effects of the music are described as extraordinary, the concerts being welcomed with enthusiasm by the patients.

The *British Medical Journal*, recalling the existence of a St. Cecilia Guild founded some fifteen years ago in London, with the object of testing the therapeutic influence of music, regrets the disappearance of an organization which "might have led to some practical results." The view is added that "it might be worth while applying the experimental method to the determination of the effects of music on the circulation and on the nervous system, and thus indirectly on other functions of the body, in a more serious and systematic way than has yet been done."

While admitting that this suggestion is not to be despised, the London *Daily Telegraph* contends that the compositions designed to alleviate suffering and soothe the nerves of the ailing would have to wear a more cheerful complexion than does much of the music written at the present day. Hospital entertainments framed upon the Berlin lines would offer no opening to those of the young composers who seem to delight in brooding over death, pestilence, famine, disease and kindred stimulating themes. It is one thing for music to "lull the pensive, melancholy mind." But strains suggestive of long-drawn agony and souls in torment—such as concert-goers are accustomed to hear nowadays—would be the despair of nurses and doctors hoping for the speedy recovery of their "charges."

THE ashes of the late Edvard Grieg are to be removed to a large natural grotto that has been acquired by the family of the late composer. It is situated at the outermost extremity of a fjord near Trolldhaugen; it cannot be reached by land and is only accessible by water in a small boat. In this grotto the urn containing the ashes will be placed; then it will be sealed up forever and only a marble tablet will decorate the entrance. The first steps have already been taken toward providing a suitable monument to the composer. It is not to be a monument in the ordinary sense of the word, but a large concert hall, which will be erected in Grieg's native city, Bergen—a hall, which, bearing his name, will be dedicated to his memory, and in which his works will be given first consideration.

LIGHT is thrown on the inner workings of the Dresden concert world by a prospectus that has been sent out by the manager of one of the Dresden concert halls. An attempt is made in this circular to attract artists who are desirous of

giving concerts in Dresden by statements of this nature: "Piano accompanists and assisting artists provided. An audience can also be easily assured." A Dresden correspondent to a Berlin

much of humbug and pretence in singing the praises of death, in longing for it even on paper."

FURTHER particulars to hand concerning the men who have stepped into the shoes Giulio Gatti-Casazza and Arturo Toscanini are discrediting at La Scala, Milan, to come to the Metropolitan, state that Mingardi, who becomes the artistic director, is forty-four years old and a native of Bologna, while the new conductor-in-



HENRI MARTEAU

The appointment of Henri Marteau, as successor to the late Joseph Joachim, at the head of the violin department of the Royal High School of Music, Berlin, has met with warm approval on all sides in the Prussian capital, where it is hoped that this introduction of young blood will afford an effectual check to the fossilization process that has overtaken this time-honored institution of late years. Marteau, who was born at Rheims and received his musical education at the Paris Conservatoire, where he carried off the first prize for violin playing in 1892, celebrated his thirty-fourth birthday on March 31.

paper supplies additional details as follows: "Audiences supplied at the rate of one hundred people for seventy-five marks."

"If I were a 'professor' of composition I would burn every student's work brought to me that had any reference to death," says a well-balanced London writer. "No need to quote examples—all who in the last few years have attended concerts at which young men's music was produced will be able to furnish for themselves an abundance of these. 'Come, join the melancholious croon' is the common battle-cry."

"Why be melancholious? Is there, when all is said and done, anything particularly attractive in black-edged or 'mourning' music-paper, in skulls and cross-bones, in sprigs of sad cypress? Certainly, one cannot achieve much when one is laid among them. A live donkey, we all know, is better than a dead lion (except, perhaps, in the auction mart). There was once a composer who, in his efforts to depict the sea, wrote page on page of arpeggios up and down the whole gamut. The effect in performance was not that sought, but the composer was happy because his score 'looked like waves.'"

"If some of the youngsters would achieve their desire and paint the long, sad silence of death, it might be better for us and them. But to be for the moment serious, it is only the greatest who can even suggest death in the abstract, and what they accomplish is the result of having lived, not merely existed. On the threshold of life there is

chief, Edoardo Vitale, is a Neapolitan, thirty-seven years of age. He is at present conducting in Barcelona.

OVER in Liverpool a young American pianist, well known in New York and Albany, especially, is playing a conspicuous part in the season's music life. This is Marguerite Stilwell, who is now the wife of Alfred Ross, the concert-master of the Liverpool Symphony Orchestra. A few nights ago, the "Künstlerpaar," as the Germans would call them, using a word that has no English equivalent, gave a joint recital, which the critics ranked among the foremost events of the year. Mrs. Ross, as Miss Stilwell, studied in Germany with Barth, Stavenhagen and De Pachmann.

SINGERS in search of available English compositions for concert programs may find suggestions in the list arranged by Plunket Greene, the Irish basso, for his recital of English songs in London last week.

The principal feature was a new song cycle, "The Long Journey," by H. Walford Davies, given for the first time. It was preceded by Amherst Webber's "Shall I Look to Ease My Grief?" Charles Villiers Stanford's "The Rain It Raineth Every Day," Charles Wood's "Ethiopia Saluting the Colors," Roger Quilter's "Now Sleeps the Crimson Petal" and Ernest Walker's "Corinna's Going a-Maying." Later Mr. Greene sang some of the traditional airs of his native heath: Stanford's arrangements of "When

She Answered Me," "The March of the Maquire" and "Molly Brannigan"; Hamilton Harty's version of "Black Sheela of the Silver Eye," and the arrangements Charles Wood has made of "Over Here," "Heigho! the Morning Dew" and "A Jug o' Punch."

THIS month the Philharmonic Orchestra of Berlin leaves for a long tournee, under the direction of Richard Strauss. On the twenty-sixth of the month it will play in Paris, in the Châtelet Théâtre, and afterward at the Paris Opéra, which will mark the first occasion on which the Opéra has thrown its doors open to a German orchestra. Leaving Paris the orchestra will give concerts in Bordeaux, Madrid, Lisbon, Oporto, Santander, Bilbao, Barcelona, Marseilles, Lyons, Geneva, Neufchatel, Lausanne, Freiburg, Berne, Basel, Carlsruhe, ending up at Scheveningen for its regular Summer engagement at the popular Dutch resort.

EDGAR STILLMAN-KELLEY is another example of the prophet who readily gains in a foreign land the recognition but grudgingly, if at all, accorded him in his home country. This composer cannot complain of lack of appreciation of his work on the part of the people of Berlin. The *Allgemeine Musik-Zeitung* devotes three columns to a well-written sketch of his life and achievements from the pen of Dr. Wilhelm Altmann, which ends with this paragraph:

"What Tschaiakowsky means to Russian music is the best comparison to make of the position Kelley occupies in regard to the music of America: he is essentially an American, even though he has much for which to thank German art, and he is, in any case, a personality that the musical world cannot afford to ignore, a personality that is bound to make its influence felt."

ONE of Mme. Melba's countrywomen who desires to win honors in England under the unusual stage name of L'Incognita has begun an engagement at the London Alhambra, singing the "Shadow Song" from Meyerbeer's "Dinorah" and "Ah, fors e lui" from "La Traviata." Despite the singular circumstances in which she seeks serious attention as an artist, she is pronounced the most remarkably endowed songstress that has come out of Australia since Melba made her debut twenty years ago.

CUPID has refused to allow Art to engross all of Frederic H. Cowen's attention during the last year or two. The result is that the widely known English composer and conductor will be married at the end of June to Frederica Richardson, a young singer, who has been a pupil of Sir Charles Santley.

IN THE TATLER Mark Hambourg's brother Jan, the violinist, tells of an enthusiastic young woman who once addressed him gushingly at an "at home" with the request that he would play "that beautiful piece, 'Because of Caesar's Squeeze.'" As he looked at her in utter bewilderment as to what she could mean, she explained herself by humming over the opening bars of the berceuse by César Cui.

ONE of the Manhattan's first year artists, Pauline Donalds, the Canadian soprano, reappeared in London, where she is one of the public's favorites, at the last Chappell Ballad Concert of the season. On the same program were Walter Hyde, the young English tenor, who made his debut at Covent Garden last Fall and will sing there again this Spring, and Charles W. Clark, the American baritone.

WITH Schumann's "Dichterliebe" as his principal offering, Charles W. Clark, the American baritone, who is back in Europe again, gave a second recital at Æolian Hall, London, a few days ago, with the results that always attend this singer's appearances in the English capital, where he is a prime favorite. J. L. H.

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Published Every Saturday at
135 Fifth Avenue, New York

By THE MUSICAL AMERICA COMPANY.
John C. Freund, President, address 135 Fifth Ave., New York
Milton Weil, Treasurer, address 135 Fifth Ave., New York
Leopold Levy, Secretary, address 135 Fifth Ave., New York

JOHN C. FREUND - - Editor

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570 Oxford

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CHARLES E. NIXON
CARRIE WOODS BUSH
241 Wabash Avenue
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SUBSCRIPTIONS

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Foreign (including Postage) 3.00
Single Copies10

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New York, Saturday, April 18, 1908

"Musical America" has risen to chronicle the national endeavor, the national work in music, and to establish a principle, the principle of honesty and justice in musical journalism.

NEW YORK'S ORCHESTRA SEASON

While no one disputes the widely published statement that New York has been opera-mad this Winter, the devotees of that purer and nobler expression of art, the symphony, with its related forms, have had no occasion to complain of any neglect of their special interests. A review of the activities of the different orchestras identified with the music life of the metropolis during the season just closed illustrates how the indications offered by the advance announcements for an uncommonly varied and interesting year have been realized.

It has been a season fruitful in novelties, and, though but few of those produced are likely to be assigned a permanent place in the local repertoire, the policy of keeping the public in close touch with the work of modern composers of various schools is by all means highly commendable. Asked whether the rôle of introducing novelties is a grateful one to fill, as regards the public's appreciation, most conductors would doubtless reply emphatically in the negative; but the sincere artist-soul experiences a personal satisfaction in endeavoring to broaden the horizon, the grasp and sympathies of his audiences. It is a trite observation that if a conductor confines himself to the familiar repertoire he is criticized impatiently by his patrons as lacking a progressive spirit, while, on the other hand, experience has demonstrated that the works of the moderns are almost sure to encounter an exaggerated attitude of carping criticism. To please all factions of the press and public is an impossibility; the conductor who adopts as eclectic a schedule as possible can feel, however, that in so doing he is making a conscientious attempt to satisfy the demands of all classes of music-lovers and fulfilling a great educational mission.

With the exception of the Philadelphia Orchestra, which paid an Election Day visit to give the New York public a chance to estimate the attainments of Fritz Scheel's successor, the Boston Symphony Orchestra, giving its annual series of five pairs of concerts, has been the only visiting orchestral organization that has augmented the number of concerts supplied by local societies. Dr. Muck made good his promise to introduce some of the more striking of the new works he selected in Europe last Summer for his second season in Boston. It

cannot be said that New York's reception of many of those novelties was such as to make the conductor feel repaid for the labor he had spent on them, but that the trouble lay in the works themselves, though heard, as they were, to the best possible advantage, and not in the able interpreter, was affirmed repeatedly when time-honored favorites were revitalized under his baton.

For the majority of the Boston Orchestra's patrons the most noteworthy of the novelties Dr. Muck produced was Max Reger's Variations and Fugue on a theme by Hiller; the list further contained three movements from Bruckner's Ninth Symphony, Hermann Bischoff's Symphony in E Major, Boeche's highly colored "Taormina." American composers were not neglected, for there were novelties by Converse and Loeffler, besides Chadwick's Symphonic Sketches, practically a novelty, and MacDowell's familiar "Woodland" and "Indian" Suites. Bach, Beethoven and Brahms, Handel, Haydn, Mozart, Schumann, Richard Strauss, all were represented.

The New York Symphony Society, working on a new basis, which placed the musicians at the beck and nod of the conductor, had the most notable season in its history. Appreciative comment on the elaborate Beethoven cycle Walter Damrosch carried through with excellent results has been made already in these columns. It remains only to recall the principal new works heard at the concerts of this orchestra earlier in the season: Edward German's "Welsh Rhapsody," the overture to von Reznicek's "Donna Diana," Leopold Damrosch's "Hymenaeen," Liapounoff's concerto for piano, Vincent d'Indy's "A Summer Day on the Mountain," Tchaikowsky's "Eugen Onegin," Ernest Schelling's "Fantastic Suite," for piano and orchestra, and Wagner's "Christopher Columbus" Overture.

The Philharmonic Society, under Wassily Safonoff, while not offering many absolute novelties, presented several works sufficiently unfamiliar as almost to be classified as new. Conspicuously interesting was Vladimir Metzl's new symphonic poem, "The Sunken Bell"; other unusual features were the performances of "The Flight into Egypt"—the second part of Berlioz's "Infancy of Christ"—Scriabine's First Symphony in complete form, with the "choral" sixth movement, and Rimsky-Korsakoff's "Easter" Overture. Josef Hofmann introduced his third concerto for piano, Rubinstein's "Ocean" Symphony was played in its original form, and Beethoven, Grieg, Tchaikowsky, Weber, Dvorak and Strauss all figured in the scheme. An extra pair of Tchaikowsky concerts was added to the orchestra's regular series of eight.

The Russian Symphony Society was more active this Winter than ever. In addition to making propaganda for the Neo-Russian composers Modest Altschuler's organization was the means of introducing two new Russian artists, Laya Luboshitz, violinist, and Julian Isserliss, pianist, as also Alfred von Glehn, cellist, of the Moscow Conservatory. Glazounoff's Eighth Symphony and Arensky's Symphony in B Minor were the largest novelties produced; there were many of smaller dimensions, likewise, by Moussorgski, Glazounoff, Rachmaninoff, Jaernefelt, Balakireff, Borodin, Iljinsky, Rimsky-Korsakoff and others. The Third Symphony by Jean Sibelius, the Finnish composer, was among the larger works performed.

A review of this nature would not be complete without appreciative recognition of the results obtained by the People's Symphony Concerts, which, under Frank X. Arens, have made well-performed programs of high-class music accessible to many music-lovers who are cut off from the higher-priced concerts; the Volpe Symphony Orchestra, which provides young talent with eagerly desired opportunities for training in the ranks, and the Young People's Concerts arranged by Frank Damrosch, which have laid stress this year on national characteristics in music, continuing a special mission which has produced invaluable results in the past in developing latent taste for and appreciation of the best in music.

On another page of this issue is reprinted an article by W. J. Henderson, the New York Sun's able music critic, who takes for his text a letter written to MUSICAL AMERICA, in which it was stated that this paper's answer to the question, "Did Mme. Melba ever sing *Elsa* at the Metropolitan Opera House?" was incorrect. Mr. Henderson defends the reply MUSICAL AMERICA

gave to the inquiry to the effect that she had never sung there in that rôle, and incidentally comments on the readiness manifested by a certain class of readers to take issue with newspaper statements regarding first appearances and other matters of a statistical nature in the realm of music.

"To a Young Girl Out West"

"To a Young Girl Out West," the striking editorial by John C. Freund in MUSICAL AMERICA, has been printed in leaflet form. Nothing better has ever been addressed to the ambitious girl with dazzled eyes and flattered ears. With great simplicity of expression, sympathy and large understanding, Mr. Freund has given a message that should be widely distributed among students East and West.—*Detroit News-Tribune*.

MY DEAR MR. FREUND:

Of so many good things I read in MUSICAL AMERICA nothing pleased me more than your letter "To a Young Girl Out West." Very good, indeed, is the advice you give her, and especially the warning against a certain class of teachers. I hope your article will be widely circulated, as it may help eliminate from the professional field the class of teachers who do nothing but harm to students. Send me some of the pamphlets. I will mail lots of them to former pupils.

Sincerely yours,

L. G. GOTTSCHALK.

Gottschalk Lyric School, Chicago, April 4, 1908.

Editor MUSICAL AMERICA:

I cannot refrain from adding to many others you have undoubtedly received the pleasure your article, "To a Young Girl Out West," has afforded me. I think I am in a position to more fully appreciate the wisdom of your sayings and advice, as I have a daughter who has been in the musical field in Europe for the past seven years, whose arduous studies fully verify your statements. Am happy to state that she is one of the American girls who have met with a measure of success abroad, and is proud to have her own name receive credit for the same.

There is one suggestion that I would make as an addition to your article, and that is that a young lady going abroad to follow her musical studies should invariably be accompanied by her mother. She will need her often for encouragement and advice. Many of the failures recorded could have been obviated had the young women had a mother's help in the hours of gloom and discouragement.

Let me assure you that there is no greater pleasure afforded me than the weekly perusal of MUSICAL AMERICA. Sincerely,

MORRIS PRICE.

Strouse Building, Baltimore, Md., April 8, 1908.

To the Editor of MUSICAL AMERICA:

May I request thirty or forty copies of the pamphlet, "To a Young Girl Out West." It is the best thing I have read on the subject of vocal study in a long time.

Yours very truly,

MRS. W. H. TEASDALE.

Savannah, Ga., April 4, 1908.

DEAR MR. FREUND:

Your pamphlet, "To a Young Girl Out West," is a music document which will benefit students as well as teachers. What you say is true, and your precepts will bear good results.

Send me a number of copies and accept my sincere congratulations. Your friend,

PAOLO LA VILLA.

Stanyan Street, San Francisco, Cal., April 2, 1908.

MUSICAL AMERICA COMPANY:

May I have some copies of Mr. Freund's "To a Young Girl Out West," to carefully distribute among my pupils? Yours very truly,

ALLEN DAVENPORT.

Warren Davenport's School of Vocal Art, Boston, Mass., April 6, 1908.

MY DEAR MR. FREUND:

Kindly send me some copies of your pamphlet, "To a Young Girl Out West," for myself and friends.

LAURA A. KIRKMAN.

New Haven, Conn., April 4, 1908.

To the Editor of MUSICAL AMERICA:

Kindly send me 25 copies of the editorial, "To a Young Girl Out West," for use among my pupils. I enjoy thoroughly your paper because of its fair-minded criticisms and its wide scope of news.

Sincerely,

MINNIE A. BALDWIN.

Worcester, Mass., April 4, 1908.

PERSONALITIES



DUDLEY BUCK

In March the veteran American musician, Dudley Buck, equally noted as composer, organist or teacher, entered upon his seventieth year. It is now some years since he retired from the active pursuit of his profession, but his prestige among the musicians of this country has been by no means diminished. He was born in Hartford, Conn., and supplemented his early studies in this country with an extended course at the Leipsic Conservatory, and in Dresden and Paris. On his return to America he became organist of the Park Church, Hartford; later of St. James's Church, Chicago; in 1872 of St. Paul's, Boston. Later, in New York, he acted as assistant conductor at Theodore Thomas's Central Park Garden concerts and became organist of St. Ann's, Brooklyn, resigning this position to take a similar one at Holy Trinity Church, Brooklyn. He was one of the first American composers to achieve general recognition. His works include a long list of cantatas for male and mixed choruses, a great deal of organ and church music, a symphonic overture called "Marmion" and a comic opera "Deseret." He still lives in Brooklyn.

Claire—Margaret Claire, of Atlanta, Ga., who is pronounced by Emma Calvé to be a future Melba, is now studying with Mathilde Marchesi in Paris.

Muck—Dr. Karl Muck, the retiring director of the Boston Symphony Orchestra, and Mrs. Muck will sail for Europe on May 12, going directly to Berlin, where Dr. Muck will conduct a number of performances at the Royal Opera. At the end of June he will go to Bayreuth to spend the Summer, there to conduct the performances of "Parsifal," as usual. His lame arm has responded readily to rest and skillful treatment.

Albani—Following the news that Emma Albani, the distinguished soprano, one of the favorites of the older generation, and still appearing from time to time upon the concert stage in various parts of the British Empire, has decided to give instruction in singing in the intervals between her professional engagements, comes the announcement that her home, Park House, in Earl's Court Road, London, is for sale.

Parlow—Kathleen Parlow, the young Canadian violinist, who has been distinguishing herself in Europe this Winter, has just received as a gift from friends in Christiania the Guarnerius violin which belonged to the celebrated violinist, Viotti. This valuable instrument belonged at one time to the collection of the violin maker Hamig, in Berlin, who was paid \$10,000 for it.

Melba—Nellie Melba, who has arrived in Europe from Australia, is accompanied by her son and daughter-in-law, Mr. and Mrs. George Armstrong. The party made the trip from Naples to Paris by automobile, making the longest stop at Monte Carlo, and will reach London the first week in May.

Patti—Adelina Patti is going to sing at the Diamond Jubilee concert to be given in London on May 26 to celebrate the sixtieth year of Wilhelm Ganz's residence in England.

Didur—Adamo Didur, the Polish basso, who was a member of the Manhattan Opera House Company during the first half of the season just closed, and who has been engaged for the Metropolitan next year, made a success on his recent reappearance in Rome in "Il Barbiere di Siviglia" and "La Favorita."



DEAR MUSICAL AMERICA:

The other night a party, consisting of a Roumanian painter of distinction, a well-known editor and his wife, a business man and his wife—who has a large acquaintance among literary people—together with a well-known teacher and a young German who has exhausted all human sensations, including a duel in which he "killed his man" and various escapades with dancers and others, before he is thirty, met in a Bohemian restaurant on Second Avenue to hear an address by Mr. Michael Monahan, of Orange, N. J., who might be called an "Edition de Luxe" of Fra Elbertus Hubbard, of East Aurora, N. Y.

The address was to be given before the "Sunrise Club," which recently came into notoriety through the advocacy of the "affinity" idea by some of its members, among whom are many ladies of an advanced, if not doubtful, age.

As it was past seven and the Sunrises had not yet shown sufficient signs of arriving, the little party, being hungry, agreed to go downstairs to the main dining-room for their dinner, the usual meal of many courses—mostly poor.

There was the music customary at such places. Later on, a pianist of considerable ability entertained the diners, and this gave rise to a discussion of pianists, which led to the telling of some interesting stories.

"What a wonderful success," said one, "Teresa Carreño has made this season! She has broadened out and plays to-day with a virility and dash that have aroused enthusiasm, especially at her last appearance with the Philharmonic."

"I can remember her, in one of her early visits to New York—and that must be fully twenty-five years ago. At the time Mapleson was here with his devoted friend and prima donna, the great Teresa Tietjens. Mme. Tietjens, who, you know, reigned supreme in England during the Victorian Age for many years, and had no rival in her particular rôle, appeared not only in opera but in some concerts with Mme. Carreño, and expressed her opinion of her as follows:

"*Die Carreno ist hübsch, talentvoll, aber etwas schlampig.*" (The Carreño is pretty, full of talent, but somewhat slovenly.)

"If Mme. Tietjens were alive to-day, and could hear Mme. Carreño, she would say that she had retained her good looks, that her iron-gray hair set off her fine features, that she was just as full of talent as ever, but that, in place of being 'somewhat slovenly' in her playing, she had become an artiste of the first rank, with a vigor and dash which she had not before possessed, and with a certainty of touch which added one more to her many claims for public approval and applause."

"Well," said another member of the party, "I share your admiration for Mme. Carreño, but personally I prefer the more intellectual player, Fannie Bloomfield-Zeisler, who has been now with us for a good many years, an American girl, who has an immense following all through the country, and who, I think, comes to us from her home in Chicago only too seldom."

"While it is always invidious to compare artists, I think that Mme. Zeisler has all the force, all the virility of Mme. Carreño, and can, even in this regard, compare with some of the great men pianists; but there is a certain refinement, and, as I said, intellectuality—I will go even further, and add, a certain ideality—to her playing which no other woman pianist that I know of can approach."

"Talking of virility," said another member of the party, "reminds me that a good deal of the piano playing I hear makes me tired. We have artists, like our good friend Rosenthal, the Austrian, who prides himself on the fact that he

has a biceps like a blacksmith, and he sometimes plays like one, though I do not think he has ever gone quite as far in the way of piano-pounding as Mark Hambourg did last season."

"Curious, isn't it, that so many of these great pianists believe that when they hit the keys with terrific force they increase the volume of sound, whereas, as a matter of fact, they decrease it? If you want to make a metal body vibrate you must hit it in a certain way, and you must not increase the force of the blow beyond a certain point. Anybody who has a Chinese or Japanese gong or dinner-bell in the house can test this with ease. Strike the gong a short, sharp, moderate blow, and it will resound and continue to sound for some time; but hit it very hard and the vibration is arrested."

"The same is true of the piano, and often the jarring, confused noise—for it is not sound, and certainly not music—coming from our most celebrated makes when played in great concerts is due to the fact that the pianist has overstepped the legitimate bounds and struck a blow which might be all very well if it were struck for Freedom—but when struck for a musical purpose, misses its end!"

"Ah, me!" said another, "that is why I do like De Pachmann, and, indeed, too, I like Pugno. And let me also say a good word for Harold Bauer."

"De Pachmann, it is true, has been sometimes accused of being effeminate, but he never forces the instrument beyond its legitimate scope, and there is a charm and a delicacy to his playing which appeal to me as much, perhaps, as the 'virility' of some players appeals to others."

"Some say, I know, that De Pachmann is rather a salon player. Perhaps the same may be said of Pugno, but I do like to hear a piano sing, and when the pianist tries to make it heard not with the orchestra, but above the orchestra, I want to take off my shoes and throw them at him!"

"Well, children," exclaimed another, "I still pin my faith to M. Paderewski, who seems to combine in his personality all the virtues of others. Every one to his taste—every one to his preference, but there is a reason for Paderewski's great popularity, and while you may say he has been greatly exploited in the press and has a personality outside his piano playing which would command attention anywhere, at the same time he would not have the following he has if he did not possess something more than mere pianism, something more than mere musicianship, something more than ability, perhaps, as a composer—in a word, if he were not a great virtuoso, instead of being merely a great artist or pianist, he could not command the public as he does!"

"I have listened to you all," said another member of the party, "and have been surprised that not one has mentioned the name of Josef Hofmann, whom I consider to be certainly the equal of any of the artists named, especially if we remember that he still is a young man."

"Oh, pshaw!" says another, "Hofmann was killed by his marriage—when he married a woman older than himself and for money!"

"I beg your pardon," said another, "he did nothing of the kind. He married a widow, it is true, who may be even a year or two his senior, a woman of some means, but what is the result? He stands to-day one of the few musical prodigies who have made good. He can rely on his art alone to draw large audiences."

"And all over the country, too, not merely in New York. He has friends by the score, and maintains his position in the very front rank without a press agent."

"How many columns a season are devoted to Mr. Hofmann's peculiarities, idiosyncrasies, vagaries! My friends, I never see him exploited in that way at all. His work is wholly legitimate, and permit me to observe to this little Bohemian coterie that if a man has shown that marriage does not kill the artist, that man is Josef Hofmann. He has broadened out and he plays to-day with a dignity, repose, a surety—with a breadth and grasp of the composer's meaning which you do not find in many of the other pianists."

There are people who insist that no average American audience can be gotten together to hear good music, and if they can, they will not appreciate it; that it is only the musically elect, or "select," who can do this.

You would not have thought so, if you had been at the Hippodrome on Sunday night and seen the crowd that came to hear Jan Kubelik, the violinist, who appeared with the New York Symphony Orchestra, under Walter Damrosch. The house was packed to the doors, and when Kubelik came out the people rose in their seats and cheered him. He played as if inspired, and was most gracious in giving encores, so that prac-

W. J. Henderson Searches His Records to Defend Decision Made by "Musical America"

New York Sun's Music Critic Declares Mme. Melba Never Sang "Elsa" at the Metropolitan Opera House, New York

W. J. Henderson, the music critic of the New York Sun, last Sunday contributed the following facts to the controversy which resulted from MUSICAL AMERICA's statement, in reply to a reader's inquiry, to the effect that Mme. Melba had never appeared as *Elsa* at the Metropolitan Opera House:

"John Freund's MUSICAL AMERICA is blessed with correspondents who have the history of opera in this town at their fingers' ends. Some time ago an anxious inquirer asked Mr. Freund if Mme. Melba had ever sung *Elsa* at the Metropolitan Opera House and Mr. Freund passed the question on to the people at the opera house, who told him that she had not. Thereupon, another correspondent, with much dignity and commiseration, enlightened both the editor and the opera house people. He says that Mme. Melba sang *Elsa* on many occasions at the Metropolitan and that she made her first American appearance in the rôle on February 6, 1894."

"On February 6, 1894, at the Metropolitan Opera House, there was a celebration of the birthday of Mr. Mancinelli, the conductor, and Nahan Franko, concertmaster of the orchestra, presented him with a silver loving cup as a testimonial of the esteem of the musicians. This interesting incident took place after the balcony scene of 'Romeo and Juliette,' in which opera the principal singers were Emma Eames, Jean de Reszké, Edouard de Reszké, Plançon and Martapoura."

"In the only performances of 'Lohengrin' given in that season Mme. Nordica and Mme. Eames were the *Elisas*; Mme. Melba made her American début in December as *Lucia*. In the next season, Mme. Nordica sang all the *Elisas* but the last, and that was given to Mme. Eames. In the season after that there were several *Elisas*, including Susan Strong, who was hurriedly summoned from Philadelphia to take the place of Mme. Eames, but Melba did not essay *Elsa*."

"She tackled *Brunnhilde* and then bade farewell to German opera for good and all. She also sang *Violetta* in 'La Traviata' for the first time here and made a success such as would turn even Tetrzzini green with envy. But she sang no *Elsa*. Eames had grown so fond of the German

tically the program was doubled. The orchestra was applauded too. When the concert came to an end, the audience cheered for many minutes, so that Kubelik had to return and gave no less than three encores."

Now, when you figure that the Hippodrome holds something like 5,000 people, and that there were strong counter attractions in the way of concerts elsewhere, especially one by Victor Herbert's Orchestra at the Broadway Theatre, which was also crowded, surely you must come to the conclusion that there is a large population in this city that loves to hear good music and will go to hear it, especially when it is interpreted by a great artist and a splendid orchestra."

Oscar Hammerstein has reached Paris with his singers and they have been promptly interviewed, with the result that the astounding and world-moving intelligence has been cabled to this country that Mme. Tetrzzini and Mary Garden did not exchange a word on the voyage over from New York. But a subsequent cablegram informs us that the reason was because they were both in their beds, speechless with seasickness. It was a frightful trip."

However, sick as she has been, Mary Garden is still able to let us know, by cable, that her satisfaction with her season in New York was sufficient to make her forget even the seasickness; and she also informs us by cable that when she sang the Manhattan Opera House was regularly packed with an intelligent audience, finely awake to the merit of her performance. And she concludes her story with the statement that Hammerstein is the greatest operatic manager in the world, because he gives New Yorkers the best music and the best singers, not in a parsimonious style but in a princely way, regardless of cost."

La Tetrzzini has not yet been heard from. The cable does not tell us whether she is still, speechless, but probably when she finds her voice she will see Mary Garden and go her one better—or I am much mistaken!"

New York is becoming very respectable. Not only is there an effort being made by the

text that she persisted in using it even when others in the cast were singing in Italian.

"In the season of 1897-98 'Lohengrin' was given with Mme. Gadski as *Elsa* and Nicholas Rothmuhl as *Lohengrin*. This was by Walter Damrosch's company, of which Mme. Melba was at the time a member. She did not sing *Elsa*. In the season of 1898-99 there were many 'Lohengrin' performances, but the *Elisas* were Mmes. Nordica, Eames and Saville. In the season of 1899-1900 the *Elisas* were Susan Strong and Nordica."

"It seems hardly necessary to follow the investigation further. It ought to be patent to persons who attempt to set right those possessed of records that they cannot always succeed unless they keep records themselves. There is in this town a person who never lets slip an opportunity to correct newspapers in regard to performances or casts of operas. But this particular person has one of the largest and most exhaustive collections of programs and newspaper clippings in the world, and he has a sound basis for his statements of fact. Yet even he has been known to err."

"The common or garden music reporter keeps a set of records accurate as far as they go, but they are not altogether exhaustive. The opera performances, however, are pretty safe to be found among them, especially in the happy days when there was only one opera house and the music chronicler made it his business to pen a few words of comment on every performance. Mr. Hammerstein has made this custom impracticable."

"The present writer does not recall ever hearing Mme. Melba sing *Elsa*. That it was her greatest impersonation, as MUSICAL AMERICA's correspondent says, may or may not have been the case. The Sun's observer recalls his skepticism when he learned that Mme. Melba would sing *Elisabeth* in 'Tannhäuser,' and his astonishment when he heard her do it. Her treatment of the scene with *Tannhäuser* in the second act was so beautiful in the finish of its declamation and so just in its intent that it amazed the soprano's friends and put her enemies, if she ever had any, to confusion."

W. J. HENDERSON.

Governor of the State to suppress race-track gambling, but the hotel managers have banded together to suppress impromptu music."

It seems that it has become customary in some of the restaurants and grill-rooms of hotels—late in the evening, remember—when the orchestra is playing popular music, for some of the ladies and gentlemen who have supped, not only wisely but well, to burst into impromptu song. The hotel managers have come to the conclusion that it is perfectly proper for people to overeat, and certainly to overdrink—especially when they are drinking champagne at \$4 or \$5 a bottle—but that the line must be drawn somewhere, and consequently when anybody starts to carol some popular song, he must be immediately suppressed, or if that cannot be done, the orchestra must stop playing."

Personally, some of the music I am doomed to hear when I eat my supper would drive me to drink—had I not long ago taken the pledge. I admit that I have endured much provocation, but none equal to having to hear "The Merry Widow" Waltz two or three times every evening, if I happen to visit two or three different establishments. That does suggest thoughts of murder or suicide!"

Just at a time when I had hoped that the entire musical family was at peace with itself, the affecting news comes that my dear little friend, Fritz Scheff, is in New York to get a divorce.

The lady's real name is the Baroness Frederick Von Bardeleben, as some time ago she married that distinguished representative of nobility, Fritz Scheff is just back from a 15,000 mile tour, which has been very successful, and as she said in an interview with a reporter, she now "proposes to take a long sleep."

Curious, isn't it, that so many of these charming singers, who can earn money as well as the good-will and kindly regard of the public, manage to tie themselves up with some scion of nobility, whose strength is expended upon his personal appearance and the expenditure of the prima-donna's money?

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RAFF'S "LEONORE" PLAYED BY SEATTLE ORCHESTRA

Scholarly Reading of Symphony at Sixth and Best-Attended Concert of the Season

SEATTLE, April 10.—A scholarly reading of Raff's Leonore Symphony opened the sixth concert of the Seattle Symphony Orchestra at the Moore, and this selection divided honors with Elizabeth Sawyers's playing of the Saint-Saëns G Minor Concerto, for piano. The well-known and popular overture to Rienzi, by Wagner, was the third and concluding number on the program.

The house was the largest of the season and the audience enthusiastic.

Director Kegrize gave the symphony a satisfying handling. His interpretation was realistic and clearly contrasted the varying and moving phases of the work.

Elizabeth Patterson Sawyers in the piano concerto of Saint-Saëns proved a revelation. She has a well-developed technique and plays with fine feeling and brilliant dash. The opening movement sang under her fingers and the delicate decorative work of the composer, which shines preeminently in the scherzo, was given a most musicianly reading. Miss Sawyers received an ovation.

The following is the program of the next concert, to be given April 22: Symphony No. 5, E Minor, op. 95 (from the New World), Anton Dvorak; Serenade No. 3, D Major, op. 69 (for string orchestra), Robert Volkmann; Symphonic Poem, "Les Preludes," Franz Liszt.

A PLEA FOR BEL CANTO

Singers Should Practise Old Italian Repertoire Daily, Says Spanuth

In a discussion on Wagner singing and bel canto in the April issue of the *New Music Review*, August Spanuth says:

"It is to be feared that the dramatic singing will improve only if we go back to the old repertoire. But any one who has any understanding of the development of taste will understand that such a return is impossible. A short atavistic period may come as a natural reaction from a too violent progress; but, on the whole, there can be no return of a period that has passed. But so long as the repertoire gives the singer no occasion to exercise his voice in the manner of the Italian school, daily, so long will even the best schooled artist have the greatest difficulty in keeping his singing fine. A few whose voices, vocal tech-

nique, musical intelligence, will-power and industry are far above the average may be able to give us the finest singing, united with the most intense dramatic expression; but the great majority will not be able to. The present situation, in which true singing is entirely pushed into the background by the disproportionate, excessive effort after dramatic expression, makes it clear that it is time to call a halt, that we need to renew again our understanding of and our demand for a beautiful singing tone."

A PROGRESSIVE MUSIC CLUB

Matinee Musicale Gives Concert at Indianapolis Conservatory

INDIANAPOLIS, April 13.—At the recent concert given by the Matinée Musicale at the Indianapolis Conservatory of Music, Emiliano Renaud, pianist, and Johannes Miersch, violinist, presented an enjoyable program.

The Matinée Musicale consists of nearly two hundred members, and this year study has been devoted to American composers. Among the members who have appeared on recent programs are Lorene Allen, Thusanelda Furst, Esther Mayer, Beryl Foster, Josephine Dusard, Gladys Roberts, Estelle Huffines, Hazel Ray, Esther Mayer, Lorena Pless, Mary Lemon, Georgia Lockenour, Eletha Hayes, Beatrice Henry, Marie Campbell, Mary Reed, Harriet McDonald, Bess Smith, Alleyne Brown, Gretna Whitman and Gwendolyn Hughes.

Columbia Philharmonic Concert

The Philharmonic Society of Columbia University gave its annual reunion concert in Mendelssohn Hall in Fortieth Street, Wednesday night of last week. Prof. Cornelius Rübner, head of the department of music at Columbia, conducted and was the pianoforte soloist. Mrs. Raymond Osburn sang and seventy-two students took part in the orchestra. Among the patrons and patronesses were President Nicholas Murray Butler, Prof. John W. Burgess, Mrs. Louise W. Carnegie, W. Bayard Cutting, Dr. Morgan W. Dix, Mrs. E. H. Harriman, Prof. Brander Matthews, William Barclay Parsons, Prof. Harry Thurston Peck, Bishop Potter, Prof. John Dynely Prince, Mrs. George L. Rives, Prof. Edwin R. A. Seligman and Isaac Newton Seligman.

The Hekking trio, consisting of Anton Hekking, 'cellist, Clarence Adler and Ludwig Siegel gave its fourth chamber music concert in Berlin last week.

FABIANI AND KEMPTON DELIGHT PHILADELPHIA

Singer and Pianist in Excellent Program Before Large Audience at Bellevue-Stratford



GEORGE SHORTLAND KEMPTON
One of Philadelphia's Best-Known Pianists
—He Was Heard at a Concert in That City Last Week

PHILADELPHIA, April 14.—At her recent song recital at the Bellevue-Stratford, Mme. Adèle Fabiani, the coloratura soprano, won remarkable success by the beauty and flexibility of her voice. The large auditorium was filled in every part with people of social prominence and music-lovers and to them Mme. Fabiani, who for twelve years was a student at the Royal Conservatory in Naples, contemporaneously with Caruso, demonstrated the excellence of her attainments.

Assisting Mme. Fabiani were Horace Britt, 'cellist; Clement Barone, first flautist of the Philadelphia Orchestra, and George Shortland Kempton, pianist. Mme. Fabiani's selections included the jewel song from "Faust," a rondo from Donizetti's "Lucia" and an aria from "Traviata."

Mr. Kempton played selections from MacDowell, Moszkowski and Tchaikowsky in a

most artistic manner, showing a fluent technique and delightful expression. Mr. Kempton has appeared as soloist with the leading orchestras of Europe and when he was but ten years old was known as the musical prodigy of the West. He will appear with the same artists in Griffith Hall in Philadelphia on Monday, April 20.

Mr. Britt delighted his audience with his cello solos. Especially excellent was his rendering of the exquisite meditation from Massenet's "Thais."

MISS MUKLE IN MONTREAL

English 'Cellist Plays at Concert of St. Paul's Church Choir

MONTREAL, April 11.—The St. Paul's Church Choir, under the direction of Frederick H. Blair, gave an enjoyable concert in the Lyric Hall last Monday, with the assistance of May Mukle, the English 'cellist. The choir sang all its numbers a cappella and from memory; one chorus was for men's voices only. The ensemble was at all times good, the shading lacking to a certain extent in the pianissimo passages.

Miss Mukle was heartily applauded and recalled several times. She played Boccherini's Sonata in A, Tchaikowski's Variations sur un Thème Russe, the Bach Aria, Geminiani's Gavotte, Herbert's Serenade and Dunkler's "Fileuse." The other soloists were Lillie Schultze and Rachel Dawes, sopranos; J. Leslie Tedford, tenor, and Fred. Carter, bass. They were all well received and are favorites with the public here. Mr. Blair played all the accompaniments with care. He deserves great praise for the results obtained.

C. O. L.

Sends a Batch of Subscriptions

To the Editor of MUSICAL AMERICA:

Am pleased to inform you that I have a number of subscribers for MUSICAL AMERICA. I enclose a list of the names.

With all good wishes,

Sincerely yours,

AUGUSTA ZUCKERMAN.

Berlin, W., Germany, March 30, 1908.

Coblenz has arranged a festival to be held during the Easter holidays in celebration of the one hundredth anniversary of the founding of its Institute of Music. The programs will be made up entirely of the works of German composers.

Preliminary steps have already been taken for the erection of a Johann Strauss Theatre in Vienna, which, it is expected, will be opened some time next Winter.

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AMERICAN PIANIST APPEARS IN PARIS

Eva Fredonia Massey Introduced
at Musical Tea in
Her Honor

PARIS, April 6.—A charming musical tea was given in Paris last week by Miss Kinney, of Xenia, Ohio, and Mrs. Weeks, of Boston, to introduce the gifted American debutante-pianist, Eva Fredonia Massey. The name of Mrs. Weeks scarcely needs an explanatory word among American musicians, as she is too well known as a composer, and especially as the composer of one of the most pleasing interpretations of the favorite "There Is a Green Hill."

Miss Massey is one of the distinctly talented of all the pupils of Philipp, who has recently written and dedicated to her a delightful "Moment Musicale." The task which this master sets himself is the preservation and development of each student's individuality, and in the case of Miss Massey he has met with the happiest success, perhaps partly because her personality is naturally one that dominates and charms. Her playing is characterized by an exquisite sentiment and great finish.

Her program included a Beethoven Sonata, the Papillons of Schumann, three Chopin bits, four remarkably interesting modern numbers by Withal, Zonella, Philipp and Pierné, the Liszt "Sonnet de Petrarch" and the Valse Caprice of Tausig.

Miss Massey is a former pupil of Busoni, who is deeply interested in her musical progress. She was the guest of the Busonis at supper last month after the pianist's concert with the Sechiari Orchestra. She will sail in a day or two for America, beginning her concert work and teaching probably in New York.

LOUISE LLEWELLYN.

PARIS OPERA TENOR SUED

Light Thrown on Business Methods of Some
French Singing Teachers

A suit recently brought against one of the Paris Opéra's new tenors, M. Muratore, in the French courts illustrates the methods of some French music teachers.

Muratore studied singing with one Beladi. He had no means to pay for his lessons, so he gave his teacher a document saying that he owed him \$500 to be paid in monthly instalments as soon as he got an engagement. He also contracted not to take other instruction nor to sign any contract without the permission of his teacher. If he violated any clause of the contract he was to pay damages to the amount of \$600.

He did accept an engagement at the Opéra Comique without consulting his teacher, who soon afterward died. Thereupon the widow sued for the amount due for the lessons and the penalty. She got the money for the instruction, but the court refused to allow her the indemnity.

Pauline Donald, the Canadian soprano, who was at the Manhattan last year, reappeared in London at the last Chappell ballad concert of the season. Charles W. Clark, the American baritone, was on the same program.



EVA FREDONIA MASSEY

A Young American Pianist Who Is Coming to the Front in Europe—She Played at a Musicale in Paris Recently

GEBHARD IN HARTFORD

Pianist Scores as Soloist with Boston Symphony Orchestra

BOSTON, April 14.—Heinrich Gebhard, the Boston pianist, distinguished himself in his appearance with the Boston Symphony Orchestra at their concert in Hartford, Conn., last week, when the Liszt Concerto for piano and orchestra was the important number on the program. Mr. Gebhard's remarkable success in this tremendous work is best indicated by the following excerpts from the press notices:

The Hartford *Courant* said: "Both the orchestra and the soloist covered themselves with honor. The audience realized the overwhelming difficulties and when Mr. Gebhard masterfully rode the storm, when firmly, clearly, with power and distinction he played this score and gave dramatic expression without sentimentality, and

broad, beautiful color without dynamic abuse, the applause was without end, and the pianist, who had so decidedly, temperamentally and with such artistic measure demonstrated his accomplishment, was compelled to respond to half a dozen enthusiastic recalls."

The Hartford *Post* said: "Mr. Gebhard played his part of the concerto with incisive clearness, with fine power and intense brilliance. The applause that was accorded Mr. Gebhard would have more than justified him in playing again. The rule of the orchestra, no encores, remained unbroken, however. D. L. L.

A burlesque on "Carmen," called "Carmen-cita," by Paul Zschorlich, met with a failure at its first performance in Prague. In this work, which presents *Carmen* as a comic old woman, *Don Jose* and *Escamillo* dispute as to the paternity of her daughter, who is the heroine. The music as well as the text parodies the Bizet opera.

"KING OLAF" SUNG AT CARNEGIE HALL

Popular Soloists Assist People's
Choral Union in Stirring
Performance

Sir Edward Elgar's "King Olaf" was the work chosen for the concert given by the People's Choral Union of New York in Carnegie Hall on Wednesday of last week, and it was a very stirring performance that the cantata received under the direction of Frank Damrosch, with Beatrice Fine, soprano; Daniel Beddoe, tenor, and Edwin Evans, baritone, as the soloists.

The People's Choral Union is without doubt one of the most important organizations identified with the advancement of taste and appreciation of music in New York, and to all interested in the city's growth musically its achievements, stamped by an ever-advancing standard from year to year, are a source of great satisfaction. As it stands the chorus demonstrates what can be done with a large body of absolutely untrained singers who first have to be taught the rudiments of music and sight reading. Dr. Damrosch has succeeded in developing a chorus of five hundred voices capable of giving most enjoyable performances of such works as that chosen for this concert. In some of the climaxes the body of tone produced was brilliant and imposing, nor were the finer phases of choral singing by any means neglected. The zeal and enthusiasm of the choristers made all their singing of vital effect and reacted upon the listeners.

The soloists were all fully alert to the possibilities of their music. Daniel Beddoe's fine tenor was delightfully pure and effective, while Edwin Evans sang the bass solos with the sincerity of feeling and warmth of voice that can always be expected of him. Mrs. Fine also won favor. The necessary orchestral support was supplied by the New York Symphony Orchestra.

Edward German, the English composer, has written some new music for the London Lyceum revival of "Romeo and Juliet."

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CANADIAN COMPOSER NOW IN BOSTON

W. Caven Barron Returns to City of His Early Studies to Continue His Work

BOSTON, April 13.—W. Caven Barron, pianist, composer, teacher and principal of the London Conservatory of Music, which he founded in 1891 in London, Ontario, has returned to Boston, where a number of years ago he pursued his early studies in music in the New England Conservatory of Music, and has taken studios on Huntington Avenue, where he will devote much of his time during the next two or three months to composition teaching.

Mr. Barron was born in St. Mary's, Ontario, and after studying some time at the Conservatory in this city, went to Leipzig, where he continued his study of the piano with Martin Krause, and of composition with Jadassohn.

Returning to this country, he decided to open a conservatory of music in Canada, and his work there has been especially successful. The school has several hundred pupils and has graduated many who have become successful professionals. One of the pupils who was recently graduated is Gertrude Huntley, who is now studying with Moszkowski, in Paris.

Mr. Barron recently received an interesting letter from Moszkowski speaking of Miss Huntley's success in a recital which she gave in Paris.

Mr. Barron has devoted much of his time to composition and has produced a number of interesting piano pieces which have been published by the John Church Company. Among his latest compositions are three which comprise an Irish suite, entitled "The Colleen," "Lullalo" and "Forsaken." Of his Scotch pieces, "Departure," "Absence" and "Return" should be mentioned.

Mr. Barron has also written three Dutch pieces entitled "Agnes in Dreamland," "Willie in Sabot" and "By the Canal." Other compositions are "Scottish Love Song," "Evening Reverie" and "Morning Salutation." He has



W. CAVEN BARRON

A Pianist, Composer and Teacher of London, Ontario

placed competent instructors in his school in London and will devote much of his attention while in Boston to composition and a limited amount of time to teaching. Mr. Barron has been especially engaged to do some teaching during the Summer at a private school in Maine.

D. L. L.

MR. MILLER'S PUPILS SING

Talented Students Present Program at Carnegie Hall Lenten Musicale

E. Presson Miller gave an interesting Lenten musicale at his studio in Carnegie Hall on Tuesday evening, May 7. The program was excellently rendered by the following pupils: Leta Dealy, Mrs. Frederick T. Wood, Fannie Franciska Imgrund, Sara Virginia Moore, Mrs. Gibson LeRoy, Arthur Walton, Eula Hamilton, Mrs. Carolyn Alford Moon, James McKinley, Elsie Vivian Howitt, Mrs. Myra Mathison, Lute Adams and Mrs. Arthur Walton.

Mr. Miller introduced on this occasion several new pupils, among them being Miss Imgrund, who made a very favorable impression with her fine contralto voice, and Mrs. LeRoy, another contralto, who pleased the audience with her rich, full tones. Mrs. Hamilton is another promising young singer with a soprano voice of beautiful quality. Her numbers were rendered with the style and finish of a professional.

Mrs. Moon is a charming singer and won her audience by her attractive personality before singing a note. Miss Moore has improved very greatly since her first appearance and sang her numbers with good tone and excellent taste. Miss Dealy has often been heard at the studio and always with pleasure.

Mrs. Wood is another singer of wide experience and she uses her beautiful soprano voice with skill and judgment. Miss Adams's rich mezzo soprano was heard to great advantage in her songs and Miss Howitt possesses one of the finest voices heard at the studio and it is being carefully and correctly placed.

With so attractive an appearance and delightfully clear soprano voice, Miss Mathison could not help but please and the audience expressed itself in hearty applause.

One of the best efforts of the evening was the singing of the baritone, Arthur Walton. The Von Fielitz cycle was excellently rendered, both in style and voices, and the lighter songs pleased immensely.

Little James McKinley aroused genuine enthusiasm with his clear high voice and spontaneous singing, quite remarkable for so little a fellow. Mr. Miller will give one more musicale before the season closes, at which several more voices will be heard.

Brussels is enjoying a unique series of entertainments called Matinées Mondaines, the seats for which are sold entirely by subscription. At a recent one the program was as follows: A causerie by a writer on the *Paris Age* upon the period of Louis XVI; a dance by two women in costumes of the same period; song by singer, also in costume; recitations of poems by Hugo, Musset, etc.; modern French songs in modern costume, and last a one-act modern French play, thoroughly bright and amusing.

MR. RENAUD'S RECITAL

Canadian Pianist Delights an Audience in Montreal

MONTREAL, April 11.—Emiliano Renaud, of the Indianapolis Conservatory of Music, made his reappearance in this city after an absence of two years, during which he has placed himself prominently before the American public and developed wonderfully the talent with which he is endowed.

Last Tuesday he played at the Lyric Hall before a large audience that was delighted to hear this son of Canada.

The program was made up as follows: Brahms's Variations and Fugue on a theme by Handel; Chopin's Sonata in B Flat Minor; Schumann's Fantasiestücke, op. 12; Chopin's Fantaisie in F Minor; Tchaikowsky's Chanson Triste; Liszt's "St. François de Paule Walking on the Waves" and Tarentella, "Venezia e Napoli." The whole performance was enjoyed immensely, each number being applauded vigorously. Renaud refused, however, to respond to more than one encore, when he played Schumann's "Ich Grolle Nicht." The concert was considered a great treat by all those present.

C. O. L.

Mme. Samaroff's Plans

Mme. Olga Samaroff has finally decided to sail for Europe on the *President Lincoln* on Saturday, April 25. She will be busy up to the very last, for she has three engagements that week. Mme. Samaroff will spend some time in Paris, and for the Summer she will go to the little village in the Bavarian Alps which has been her Summer home for the past several years. Her Fall tournee begins in Paris in October, when she plays at the Chatelet with the Colonne Orchestra.

Alice Merritt Cochrane for Festivals

Alice Merritt Cochrane is engaged for the festival in Macon, Ga., on May 5 and 6, and also for the festival in Springfield, Mass., on April 28 to sing in Verdi's "Requiem" with Eleanore de Cisneros, Evan Williams and Frederic Martin.

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CHAMBER MUSIC ENJOYED BY ST. PAUL AUDIENCES

Schubert Club Gives Two Concerts, Presenting Local and New York Soloists

ST. PAUL, MINN., April 13.—A recital of chamber music of more than ordinary interest and excellence was given Saturday evening in Elks' Hall, under the auspices of the Schubert Club, by the Sansone String Quartet, assisted by Mrs. Hermann Scheffer, pianist, and Mrs. Benjamin Sommers, soprano.

The audience was impressed with the beauty of the Schumann Quintet, op. 44, as revealed through the scholarly musicianship and authority of the performers. The Sinding Quintet, op. 5, provoked another round of applause expressive of warmest approval and sincere appreciation of Mr. Sansone and Mrs. Scheffer, with their associates, as exponents of a high order of chamber music.

Mrs. Sommers gave artistic interpretations of a group of German songs, including Grieg's "Ich Liebe Dich" and "Waldwanderung," Goldmark's "Herzlied," "Genesung," and "Liebster Schatz," by Franz, and the aria "O Lass mich von der Duft Durchdringen" from Schumann's "Paradise and Peri."

Lima O'Brien was an excellent accompanist. Another interesting concert was given Wednesday afternoon, by the Schubert Club, assisted by Arthur Bergh, violinist, of New York.

Ella Richards, pianist, sustained a reputation for a distinct feeling for the modern Russian school of composition and for brilliant and delicate technical efficiency in a performance of the Arensky Concerto, op. 2, Edith McMillan playing the orchestral part on the second piano.

Mrs. Edward Rollin Sanford, soprano, gave much pleasure in the singing of the following group of French songs: "Si mes vers avaient des Ailes," by Hahn; Gregh's "Priez, aimez, chantez," "Obstination," by Fontenailles, and the aria, "Il est doux" from Massenet's "Herodiade."

Arthur Bergh closed the program with Bruch's Concerto, op. 26, the orchestral part being given on the piano by Mrs. Minnie Bergh Wollin. Mr. Bergh was given a greeting expressive of the pleasure felt by the audience in a return appearance of a St. Paul musician, whose activities as concert violinist, orchestral player, teacher and composer have been centered in New York for the last four years.

Mr. Bergh is now touring the Middle West, but will return to New York in time to accompany Walter Damrosch's Orchestra on its Summer tour. F. L. C. B.

CARUSO'S TEACHER HAD A LIFE MORTGAGE ON TENOR

But Italian Courts Nullified Contract the Young Singer Had Signed Unwittingly

NAPLES, April 11.—The prospective return of Enrico Caruso prompts a leading music critic to recall the story of a contract which the tenor unwittingly entered into with his old singing master, which might have ruined his career had it not been for the intervention of the courts.

The teacher, Bergine, by name, did not hold a high opinion of Caruso's voice, and used to say that Enrico would never earn more than eighty dollars a month. As Caruso had no means to pay his master, the latter took him on a "percentage"—the tenor was to pay him 25 per cent. of his earnings during the first five years of his stage career.

The master drew up a contract supposedly to that effect and Caruso signed without reading it. A year later he was engaged by the manager of the Naples Opera, and, like an honest fellow, sent his 25 per cent. regularly to Bergine. This little matter he happened to mention to his impresario one day, and the Naples theatrical man, who knows Bergine, said: "Let me look at your contract."

When the contract was examined it was found that Bergine had secured Caruso's signature to a

BUFFALO GIRLS DISPLAY THEIR ART

The Misses Carbone Receive Enthusiastic Approval from Large Audience at Song Recital



CARMELA CARBONE

BUFFALO, April 13.—The song recital which was given by two former Buffalonians, Carmela and Grazia Carbone, at Convention Hall on Thursday not only received the most enthusiastic approval from the large and representative audience present, but the local press is unanimous in warm, justly deserved praise of these gifted sisters. The Buffalo Evening News voices the sentiments of many musicians and music-lovers in the following: "The hearty ovation given the Misses Carbone last night was a sincere and just tribute from their townspeople to two rarely gifted singers who have displayed their beautiful art before the most cultured and critical audiences in the world. It is all too seldom one hears a program of such masterly arrangement and exquisite charm as that of the Misses Carbone. A duet from Mozart's 'Titus' was followed by Max Bruch's setting of 'Crux Fidelis,' which was written for and dedicated to the young singers. Unique and delightful numbers were the other duets, especially those by

promise of paying him 25 per cent. of his earnings 'for five years of singing,' that is, for five times three hundred and sixty-five performances.

"According to this paper, then, Bergine has a mortgage on me for life," exclaimed Caruso. "I am a ruined man."

"Since Bergine buncoed you, you needn't pay him a cent," said the impresario. And Caruso stopped payment from that hour on.

Bergine went to law, and the judge decided that the contract could not hold. In the end Bergine accepted \$1,600 in settlement.

Mary Wood Chase's Recitals

CHICAGO, April 13.—Mary Wood Chase gave the first of a series of six piano recitals by her associate teachers last Saturday morning at Cable Hall, Gertrude Gane, who is director of the Gorton School in Winnetka, giving the inaugural. The second recital will be given this coming Saturday morning by Ralph Lawton in a charming program embracing a number of MacDowell compositions. C. E. N.

Notable Banquet for Carreno

CHICAGO, April 13.—The Illinois Music Teachers' Association, will give a banquet to Mme. Teresa Carreno, Thursday evening, April 16, at the Tip Top Inn. Many of Chicago's most distinguished musicians will attend and address the assemblage. This is the most unusual compliment ever accorded a pianist in this city. C. E. N.

Mary Garden is to sing the title rôle in the production of Chabrier's novelty, "Gwendoline," during her forthcoming "guest" engagement at the Paris opera. New York may see her in this part next season.



GRAZIA CARBONE

Dubois, Chausson, Arensky and Tchaikowsky. In their singing of airs by Pergolese, Paradies and Handel the Misses Carbone showed a thorough understanding of the spirit of the older composers.

"Carmela Carbone also gave a group of German and English songs, which she sang with a charm, intensity of feeling and poetic insight that aroused great enthusiasm. Grazia Carbone's glorious voice can unquestionably be ranked with the world's greatest contraltos. In addition to expressiveness and beautiful quality of tone there would seem to be no limit to its power and capacity. César Franck's Nocturne and 'Ja, du bist elend,' by Franz, may be cited as standing out from the many other fine songs, being sung with a breadth of style and pathos that made the deepest impression on the hearers. The interpretative ability and the artistic choice of their selections make a song recital by the Misses Carbone an unalloyed pleasure to all genuine lovers of music." M. B.

ST. PAUL ORCHESTRA ENDS SECOND SEASON

Popular Concert Brings Director N. B. Emanuel's Series to a Close—Violinist as Soloist

ST. PAUL, MINN., April 13.—The St. Paul Symphony Orchestra, N. B. Emanuel conductor, closed its second season with a popular concert Sunday afternoon.

The occasion served to introduce Calmon Luboviski, as solo violinist, in the "Fantaisie Appassionata," by Vieuxtemps. Mr. Luboviski is a member of the orchestra, whose creditable performance on this occasion gave further evidence of the excellent material of which the string choir of the orchestra is composed.

Suzanne Richardson and Herbert Smith gave the "Aria" and "Miserere" from Verdi's "Il Trovatore."

A feature of the program was the performance of the "Souvenir de Montenegro Valse," by Katherine Gordon-French, a former St. Paul musician and society leader, now living in Chicago. Mrs. French's reputation as a singer, although a non-professional, is exceeded only by the esteem in which she is held by the many professional musicians in this country and abroad with whom she has been associated. She was present at the concert Sunday afternoon and enjoyed the favorable reception tendered her composition.

Other orchestral numbers on the program were a march by Marion W. Rose, another St. Paul musician; the "Robespierre Overture," by Litoff; the "1812," by Tchaikowsky; a selection from Puccini's "La Bohème," and Herbert's "American Fantasie." F. L. C. B.

BUSINESS MEN WORK FOR BIG FESTIVAL'S SUCCESS

Advance Sale for Cincinnati's May Concerts Indicates Large Attendance—Rehearsals Are Gratifying

CINCINNATI, April 13.—As the time draws nearer for the May Festival the interest of the public increases, and already the advance orders for tickets have reached most gratifying proportions. One of the busiest places in Cincinnati is the May Festival office, and everything possible is being done to give the affair proper publicity.

The Festival management has the cooperation of all musicians in Cincinnati and vicinity; the railways are assisting; the Business Men's Club has a special committee to further the interests of the festival; the Advertisers' Club has appointed a committee which has been very active, and the business men of Cincinnati, in addition to sending large orders for tickets, are making every effort to bring people to Cincinnati during the festival week.

The indications are that the festival will be more largely attended than ever, and as for the artistic success of the great event, it is conceded that we shall have the finest choral work in the history of the Cincinnati festivals.

Conductor Van der Stucken is giving his personal attention to every detail, and if the festival were to be given immediately there would be no reason for doubt as to its artistic success. F. E. E.

"PELLEAS ET MELISANDE" CAUSED UPROAR IN MILAN

Opponents of Debussy Tried to Drown Out Music When Given at La Scala but Were Subdued

LONDON, April 9.—The difference of opinion which "Pelléas et Mélisande" aroused in New York was mild in comparison to the storm caused by the production of Debussy's opera in Milan, where it has just been given for the first time in Italy in La Scala. But disputes concerning the merits of the work had been in progress before the production, as musicians had traveled to Milan from every Italian town of importance.

The theatre was crowded with a frantically excited audience. Cheers were mingled with hisses, and, while some applauded loudly, others gave vent to their feelings in yells of contempt. In the middle of the evening's performance so great was the uproar that it seemed impossible that the opera could go on, for the opponents of Debussy's methods not only heaped personal insults upon those who applauded, but tried by whistling through keys to prevent the music from being heard. Their exertions finally exhausted them, however, and the fourth and fifth acts proved so effective that at the end the applause was almost general.

Many Italian musicians are of the opinion that Debussy's music is somewhat monotonous and that genuine inspiration is lacking; nevertheless, they all agree as to its suitability for Maeterlinck's play.

Opera Singer Ill

CHICAGO, April 13.—John McGie, who for years was operatic director with Henry W. Savage, was taken suddenly ill during the performance of "The Serenade," last Friday night at the Auditorium, and has been confined to his room ever since. His condition is largely due to overwork in the strain of constantly changing bills. C. E. N.

The Marlborough-Blenheim Quartet gave a series of concerts on April 3, 4, 5 and 6 in the Blenheim Exchange, Atlantic City, N. J. Louis Kroll, pianist and musical director, had charge of the program and was assisted by Maximilian Pilzer, violinist; Sandor Kiss, violinist; Felix Boucher, 'cellist, and Paris Chambers, trumpeter.

Wassily Sapellnikoff, the Russian pianist, has been playing in Berlin again lately.

He displayed a full rich tone.—Morning Post, November 15, 1907.

Spalding's playing at his second recital only served to strengthen our opinion of the remarkable similarity between his style and method and those of Joachim.—The Crown, London, November 21, 1907.

A performance of distinction singularly free from the usual affectations of the virtuoso.—Daily Graphic, London, January 30, 1908.

Rarely has so youthful a player shown such real insight into the music he plays, so complete a forgetfulness of self, so sincere an avoidance of the tricks supposed to be effective.—Tribune, London, January 29, 1908.

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PIANIST AND BARITONE GIVE CHICAGO RECITAL

Frederick Morley Makes His Debut and
Chris Anderson Wins New
Laurels

CHICAGO, April 13.—Frederick Morley, pianist, and Chris Anderson, baritone, gave a joint recital in Music Hall, Thursday evening. Mr. Anderson opened the program by singing Handel's "Revenge, Timotheus Cries"; which were followed later by two Brahms songs; two of Strauss and five English songs.

Mr. Anderson has been heard here in two recitals earlier in the season, and at that time made such a good impression that this concert was looked forward to with a great deal of interest, and to say that he gave enjoyment upon this occasion would be speaking mildly. His work this season has been of such a character that he now can be rated among the best and thoroughly equipped young baritones in the West.

Among the several encores that he gave was "A Twilight Song," by Edwin Schneider, who accompanied Mr. Anderson at the piano, which was a delightful bit of composition and was beautifully sung, as were all of his selections. Mr. Morley played Schumann's Fantasie, op. 17, Borowski's three preludes in C Major and two in D Minor, Rosenthal's "Papillons," Liszt's Polonaise in E Major and a group of miscellaneous numbers.

This was the first public appearance of Mr. Morley, and his playing served to place him among the best of Chicago's pianists. He is possessed of sufficient technique, and as to interpretation and musical feeling, he is amply gifted, so that his performance of the numbers mentioned was most satisfactory. C. W. B.

"The Serenade" in Chicago

CHICAGO, April 13.—The Hinshaw-Sheehan forces at the Auditorium sang Victor Herbert's "The Serenade" last week and scored their usual success. Aida Hemmi and Jane Abercrombie alternated in the part taken by Nielson when the opera was first brought out, doing credit to the rôle. William Beard's fine voice was



CHRIS ANDERSON

He Is One of the Best-Known Baritones of
the West

again enjoyed, as was W. W. Hinshaw's, and the chorus did commendable work. This company leaves the Auditorium April 19 to give place to the Metropolitan Grand Opera Company, which opens there April 20 for a week's engagement. C. W. B.

Adolph Hagen, conductor of the Royal Opera House Orchestra, in Dresden, celebrated his twenty-fifth jubilee on April first. Next to Ernst Von Schuch, he is the mainstay of the Court Opera there.

"MUSICAL AMERICA" TEXT BOOK FOR STUDY CLASS

Music News of the Week Read from
This Paper for Members of
Savannah Society

SAVANNAH, GA., April 13.—One of the most popular courses of music study ever inaugurated in Savannah is the Music Study Class, held under the direction of Mrs. W. Harry Teasdale. This class is inaugurated to study musicians and their achievements, and the large number of members are securing much benefit from the studies as they are propagated.

A program consists of first, the reading of the musical news of the week, as gathered from MUSICAL AMERICA; second, answers to the "Question Box"; and last, the study of the life and works of some well-known composer, with dramatic readings of some of his operas; and musical illustrations through the medium of the Victor Talking Machine and artist records.

The life of the best-known artist in the opera selected is generally studied also. The idea is proving novel and exceedingly beneficial for a place where the residents have not the best of opportunities to hear music. C. E. D.

WASHINGTON ORCHESTRA PLAYS

John B. Bovelio's Organization Gives Con-
cert in Arlington Hotel

WASHINGTON, April 12.—A brilliant audience filled the concert hall of the Arlington Hotel this evening to enjoy the concert given by the Greater Washington Orchestra, under the direction of John B. Bovelio. The orchestra was assisted on this occasion by Christine Church, whose beautiful soprano was heard to advantage in Stern's "Valse Chantée," after which she responded to an encore. Daniel Breeskin, played a violin solo, "Canzonetta" by D'Ambrogio, which was thoroughly appreciated, while the cello solo by Dore Wolfsteiner effectively brought out the delicate tone of that instrument. The orchestra itself displayed its high standing as a musical organization in the following numbers: Overture, "Orpheus," Offenbach; ballet from

"Giacconda," Ponchielli; selections from "Traviata," Verdi; airs from "Lucia di Lammermoor," Donizetti; selections from "Madama Butterfly," Puccini, and grand march from "Tannhäuser," Wagner. There was also a cornet solo by A. Galoppin, which was excellently rendered.

As a director Mr. Bovelio showed ability and the power of complete control of his orchestra. The organization is composed of picked musicians of the capital and their playing this evening gave evidence of the thorough appreciation of the difficult selections rendered.

The audience was composed of those high in official and social circles, filling the concert hall to its capacity. W. H.

Gebhard's First Composition

When Heinrich Gebhard, the Boston pianist, was only ten or eleven years old, he came to America, and his first inspiration for composition was shown shortly before he left the old country. Upon the death of Emperor Friedrich, young Gebhard was so grieved that he composed a "Funeral March," which aroused the interest of many musicians. His piano teacher at that time was the leader of a military band, who arranged the Funeral March, and played it; whereupon it was universally talked of, and much interest was shown in its composer, the "Wunderkind." A celebration was arranged by the military officers and Mr. Gebhard, Sr., was invited, along with his son Heinrich, and a gift was presented to the youthful composer. When all were seated at the table young Gebhard quietly walked to the piano, played his "Funeral March," and then withdrew. It was impossible to persuade him to remain any longer.

Chaminade Tour Opens in Columbus

COLUMBUS, OHIO, April 13.—Announcement has been made of the engagement with the manager of Mme. Cecile Chaminade, by the Woman's Music Club, for their opening concert on October 27. The entire program will be Chaminade compositions, and she will bring two singers with her to give the songs. She will accompany them, however, and play several groups of piano solos. She is to begin here her tour, including fifteen concerts. H. B. S.

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AMERICAN EXCELS AS A BACH SINGER

George A. Walter Attains Leading Place on Oratorio Stage in Germany

BERLIN, April 7.—To an American belongs the distinction of being the foremost Bach tenor in Germany to-day. This American is George A. Walter, a native of Hoboken, N. J., who, now only thirty years of age, has lived in this country since his twentieth birthday.

To invade the field of Bach environment and traditions and attain the position Mr. Walter now occupies speaks eloquently for the high ideals, musical intelligence and perseverance of this singer. Such is the recognition he has gained that his time is almost altogether taken up with engagements for performances of Bach music. He has a hobby of collecting manuscripts and has been especially fortunate in finding some very old and rare copies of editions now out of print.

Last year he gave a recital here in Bechstein Hall, drawing exclusively upon the works of John Sebastian Bach and his four sons for his program. At his recital last month the older Bach and one son, Wilhelm Friedemann, alone were represented. He was also the tenorsoloist in the performance of the Mass in B Minor at the Sing Akademie last week, besides which he has sung in the "Passion Music" under Siegfried Ochs. Last November he sang in the first performance in German of the "Passion According to St. John" in Paris with the newly organized Bach Society there. He has made three appearances in all in the French capital this Winter, and all at concerts devoted to his favorite composer.

His engagements for the immediate future in-



GEORGE A. WALTER
He is a Native of Hoboken, N. J., and is Recognized as the Foremost Bach Tenor in Germany

clude performances of the "St. Matthew Passion" in Westphalia, Rotterdam and Cologne, and the "St. John Passion," in Muhlhausen, Paderborn and Vienna. The successes on the concert stage here of such artists as Mr. Walter go far toward balancing the distinction won by American singers in opera on this side of the water.

J. M.

BRIDGE SAILS FOR CANADA

Organist of Westminster Abbey Will Open His Lecture Tour in Montreal

Sir Frederick Bridge is sailing this Saturday, April 18, for Canada, where, in various cities and towns, he will deliver lectures on the cathedral music of England, from the days of Tallis and Orlando Gibbons to the present time.

The Westminster Abbey organist's tour opens on April 27 at Montreal. Assistance will be afforded by the Montreal Philharmonic Society, consisting of about two hundred singers. From Montreal Sir Frederick proceeds to Ottawa, where he is to deliver two lectures, and afterward he will visit Belleville, Toronto, St. Catharines, Hamilton, Brantford, Woodstock, London, Winnipeg, Regina, Moosejaw, Calgary, Vancouver and Brandon. The music chosen to illustrate the lectures was sent over to Canada some weeks ago and distributed among large and small choirs in the towns where the lectures will be held.

Belated Royalties for Donizetti Heirs

The heirs of Donizetti have won their suits for royalties against the Opéra and the Opéra Comique in Paris. The ground of their claim was the exclusive right of the owners of a musical property for thirty years after the death of the librettist. The works have been produced without compensation to the heirs on the ground that the composer had died more than thirty years ago and the copyright had therefore ceased to have any value.

The courts have upheld the contention that the

librettist is as much a creator of the opera as the composer, and as the author of the texts of "Don Pasquale," "La Fille du Regiment," "Lucia" and "La Favorita" has not been dead for thirty years, the theatres have no right to use them without paying royalties.

New Trio Gives Concerts

The New York Organ Trio, a new organization, consisting of J. Warren Andrews, organist; Arthur Bergh, violinist, and Elias Bronstein, cellist, has been giving a series of concerts in New York recently. The last one, on April 9, brought forth an excellent program, which was made more interesting by the introduction of harp solos by Annie Louise David and soprano solos by Eva Emmett Wyckoff. These concerts have been given at the Church of the Divine Paternity, Central Park West and Seventy-sixth Street.

Mme. Becker to Sail on May 7

Dora Becker, the well-known violinist, who, as already told in MUSICAL AMERICA, will appear in concerts abroad this Summer, will sail on May 7 for the London season. In the meantime she will be kept busy in this country, playing in Montreal on April 20 and for the Fortnightly Club, in Philadelphia, on May 2.

Appreciates the High Standard

To the Editor of MUSICAL AMERICA:

I am much pleased with your paper and hope it will continue the high standard it maintains at present.

FREDERICK A. PARKER.

Paterson, N. J., April 9.

CLARENCE EDDY'S CHOIR GIVES DUBOIS'S ORATORIO

Tompkins Avenue Congregational Church
Musical Forces Present "The Seven Last Words" This Week

On Friday night of this week Clarence Eddy, the eminent concert organist, presents with his quartet and chorus of forty-five singers, at the Tompkins Avenue Congregational Church in Brooklyn, "The Seven Last Words of Christ," by Theodor Dubois, and on Easter Sunday morning and evening there will be a music festival in the same edifice.

One of Mr. Eddy's recent appearances was in Eliot Church, Newton, where he gave a program consisting of Louis Thiele's Chromatic Fantasia, William Faulkes's "Matins" and Toccata in F, both of which were dedicated to Mr. Eddy; Arthur Foote's "Night," Bach's Prelude and Fugue in A Minor, Lemare's "Arcadian Idyl," the Organ Suite, op. 205, by Homer N. Bartlett; Harry Rowe Shelley's "Berceuse," H. Alexander Matthews's Finale in D Minor, Edward I. Horsman's "The Curfew," Franz Schubert's "Am Meer," "Guilmant's "Lamentation," op. 45, and Alfred Hollins's "Triumphal March."

Mr. Eddy's quartet of soloists consists of Mrs. Alice Merritt Cochran, soprano; Mrs. Nella Brown Kellogg, contralto; George C. Carrie, tenor, and Harry Wieting, basso.

MUSIC IN OWENSBORO, KY.

Two Sacred Concerts Given by Local Talent Under Mr. Sims's Direction

OWENSBORO, KY., April 10.—Two sacred concerts were given in the afternoon and evening of April 5, at the Third Baptist Church. Finley Lyon's cantata, "The Great Light," was sung by a chorus of thirty-five voices, under the direction of G. K. Sims. The church, which has a seating capacity of 2,700, was filled at each performance. The choruses were well rendered and reflected much credit upon Mr. Sims's ability as a director.

Professor B. M. Sims, director of the music department of Rochester College, Rochester, Ind., was the baritone soloist of the occasion. His numbers were rendered effectively.

The other soloists were Mrs. Marguerite Harris, soprano, who did creditable work, Mrs. F. E. Katterjohn, contralto, and G. K. Sims, tenor, whose singing of the "Crucifixion," a tenor recitative, was admirable. Mr. Sims is a late acquisition to the music circle of this city and is an active teacher of voice culture.

Young Russian Violinist in Baltimore

BALTIMORE, April 13.—Master Elias Breeskin, a Russian violinist, gave a concert at the Belvedere Hotel banquet hall, Wednesday afternoon. He was assisted by Rosine Morris, pianist; Walter Samuels, baritone, and Rose A. Gorfine, accompanist. The program included selections by Bach, Schumann, Liszt, De Beriot, Gounod, Vieuxtemps, Foote, Rubinstein, Paderewski, Paganini and Sarasate. Master Breeskin is twelve years old but plays like a mature musician. He first studied in Russia and then in Krakow, Austria, with Nippel. He will now study with Franz Kneisel, New York. The concert was given under the management of Mrs. Siegmund B. Sonneborn.

W. J. R.

'BUTTERFLY' SINGERS SEEK RECREATION

Prima Donnas Sail for Europe After Long Cross-Continental Tour

The numerous songbirds of Henry W. Savage's English Grand Opera Company, which recently closed its cross-continental tour in "Madam Butterfly," at Rochester, N. Y., have folded their wings for the Summer, and, after a strenuous season covering the entire United States and Canada, are seeking restful spots where they will remain until the call of rehearsals next Fall. Of the four prima donnas who alternated in the title rôle of *Madam Butterfly*, Mme. Phoebe Strakosh has sailed for Paris, where she will occupy her residence during the greater part of the Summer; Rena Vivienne will sail next month for Italy, where she will renew acquaintances among her former student friends in Milan; Elizabeth Wolff has sailed for Germany, where she will spend the Summer at her home, Frankfurt-on-the-Main; Dora de Fillippe will divide the recreating months between London and Paris.

Harriet Behné, who sang *Suzuki*, will remain in New York until the latter part of May, when she will sail for Germany. Ethel Dufre Houston, who alternated with Miss Behné with the rôle of *Suzuki*, has been engaged to sing a special season of four weeks in grand opera repertoire at the Hippodrome in Cleveland, where Ottley Cranston also will appear in the leading baritone rôles.

Vernon Stiles, the "cowboy tenor," who is under contract to Mr. Savage for a term of years, through the courtesy of the latter, will appear in "A Waltz Dream" for a short special engagement to sing the difficult rôle of *Nikki*. Following this engagement Mr. Stiles will visit London, Berlin, Milan and Paris. He has been engaged to sing in concerts in these cities.

Carl Gantfort, who, during the latter part of the season, alternated with Mr. Cranston in the rôle of *Sharpless*, will branch out as a Summer-time impresario in Elmira, N. Y., where he will manage his own opera company in repertoire.

Walter Rothwell, who has conducted "Madam Butterfly" for the past two years, sailed for Germany a few days ago. He will spend the Summer months in Berlin.

Hammerstein in Paris

Oscar Hammerstein since his arrival in Paris has had rooms on the fourth floor of the Grand Hotel. He declares they were very comfortable except for the fact that ambitious chambermaids and bellboys sang outside his door at all hours of the night and morning. Another objectionable feature of Parisian life was that everybody talked French to him. Hammerstein had a card tacked on his bedroom door reading:

"French Not Spoken Here."

Before leaving for Berlin the impresario said: "I shall spend the next few months looking for voices. I don't expect to find them in opera houses and conservatories alone, but shall visit the music halls, the popular concerts—all places where people sing, both in Germany and Italy. I want great singers, of course; but I want also fresh, new voices. My public expects me to accomplish the impossible, and that's what I intend to do."

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DATES NOW BOOKING

THOMAS ORCHESTRA'S BEETHOVEN PROGRAM

**Paderewski Arouses Enthusiasm at
Concert That Shattered
Traditions**

CHICAGO, April 13.—The Theodore Thomas Orchestra devoted its entire attention at last Saturday's concert to a Beethoven program, including a masterly presentation of the "Emperor" Concerto, played by Ignace J. Paderewski. The opening selection was "The Consecration of the House" Overture, followed by the seventh symphony. Director Stock had wisely arranged his bill so that the concerto came as the final feature, for it was the feature and the distinguished soloist shattered all traditions concerning the prohibition of encores by many returns to the stage and with a continuation of an improvised program that lasted long after the instrumentalists of the orchestra had left the scene of their labors.

Mr. Paderewski was in fine fettle, and although he had no opportunity to rehearse with the orchestra, keen-eyed and sharp-eared Director Stock had such subtle sympathy with his interpretation that the instrumentalists supported his work in a manner marked by poetic power and fine fancy that frequently strayed from the accepted traditions in point of interpretation. The work at his hands had a really rare reading, pregnant with sincerity and deep temperamental warmth.

It seemed as if all the glorious tone of the youthful Paderewski had returned to grace this hour, and yet it was not lacking in the deep dramatic sense, for therein it was as masterful as any of his *lours de force* in these later years.

The audience remained to recall him for fully half an hour after the conclusion of the concert and would not retire until he had played half a dozen times and the management finally ordered "lights out." C. E. N.

KUBELIK IN COLUMBUS

Ovation for Bohemian Violinist and Assistants in Ohio City

COLUMBUS, OHIO, April 13.—The chief concert of the past week was that given by Jan Kubelik in Memorial Hall on Wednesday evening. This was Kubelik's second appearance here and he drew an audience not only from Columbus but many near-by towns. Mlle. Berthe Roy, pianist, assisted him and Herr Ludwig Schwab played the accompaniments. Sinding's Concerto, played by Kubelik; the Bach-Liszt Fugue and Variations, played by Mlle. Roy; Wieniawski's Concerto in D Minor, played by Kubelik; Saint-Saëns's Caprice by Mlle. Roy; then Wagner's "Preislied," Ries's Perpetuum Mobile, and Paganini's Fantasia by Kubelik, made up the original program. Kubelik played "Träumerei" as an encore, and Mlle. Roy gave Rachmaninoff's Prelude.

Mlle. Roy was warmly received and much comment was aroused by her power and mature understanding in spite of her extreme youth.

Kubelik himself was enthusiastically applauded after each number and was forced to return to the stage many times to acknowledge it. H. B. S.

L. G. Gottschalk Turns Farmer

CHICAGO, April 13.—L. G. Gottschalk, head of the Gottschalk Lyric School, last week disposed of his place in a north Chicago suburb and purchased a small farm near Wheaton, Ill. He declares that it is not his intention to grow tenors as a specialty. C. E. N.

Bach's St. Matthew Passion music was sung at St. Bartholomew's Church, New York, under the direction of Leopold Stokowski on Wednesday evening.

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IN AMERICAN CLOTHES

Italian Idea of What Gatti-Casazza Will
Wear Here



L'ing. G. Gatti-Casazza
si prepara già in costume americano.

The accompanying cartoon, reprinted from *Ar et Labor*, a Milan publication, shows the Italian idea of how American men dress. Giulio Gatti-Casazza, the new Metropolitan Opera House director, is pictured in the costume which, it is evidently believed, is characteristic of Americans. One stroll along Broadway will dispel the impresario's impression regarding Spring styles for men in New York.

JESSIE DAVIS'S ACTIVITY

**Boston Pianist Kept Busy During Last
Weeks of Concert Season**

BOSTON, April 14.—Jessie Davis, the Boston pianist, has been engaged for concerts to be given with Maud Powell, the violinist, at Andover, Mass., to-morrow, and at Bradford Academy, Bradford, Mass., Thursday. The "Kreutzer" Sonata will be played. Miss Davis is also to play at a private musicale in this city this afternoon and will appear at the Boston City Club next week Thursday. Some of her early engagements in May include a recital in Milton, Mass., May 7, with Francis Rogers, and a concert in Ware, Mass., May 8, in company with Mrs. Hall McAllister.

Miss Davis has met with particular success in her work as soloist. An evidence of this is shown in the following excerpt from a review of her recent concert, as published in the *Boston Herald*: "She is a true chamber player, as was again shown last night in the hall that is peculiarly suited to chamber music. The group of solo piano pieces gave pleasure, for there was a personal appeal on the part of the pianist; there was a revelation of the woman playing. The gavotte had the old-time grace, the antique character. Debussy's 'Clair de Lune' was exquisitely vaporous and dreamlike, and Chopin's waltz was played with the spirit of salon elegance; it was not swollen out of proportion, nor did Miss Davis attempt to give it incongruous 'meaning.'" D. L. L.

The sacred cantata, "Prayer, Promise and Praise," by W. H. Neidlinger, was given on Monday evening, April 6, in the Trinity Congregational Church, Harrison Street, East Orange, N. J. The soloists were Mrs. Barnum-Winters, soprano; Cornelia W. Marvin, contralto; Charles W. Kitchell, tenor, and H. T. Burleigh, baritone, all of New York, and the Trinity chorus choir, of which Mr. Neidlinger is the director. Of the soloists, Mr. Kitchell is deserving of especial mention for his artistic interpretation and excellent quality of voice.

During the forthcoming season of opera in Buenos Aires Luigi Mancinelli will be the conductor. Among the singers who have been engaged besides Dalmorès, Bassi and Chaliapine, are Titta Ruffo, the Italian baritone, who is spoken as one of Mr. Hammerstein's acquisitions for next season, the tenor Paoli, the Australian soprano Frances Alda, and the Italian sopranos Burzio and Farneti.

PAUR'S ORCHESTRA WILL NOT DISBAND

**Sufficient Number of Subscribers
Assures Organization for
Another Year**

PITTSBURG, April 13.—It has been virtually decided to continue the Pittsburgh Orchestra for another year, the necessary money now being in sight. The situation was thoroughly canvassed, and at a meeting of the orchestra committee of the Pittsburgh Art Society last week it was found that a sufficient number of subscribers had come forward to assist the organization.

For several weeks the situation was such that it was doubtful if sufficient subscriptions to season tickets could be obtained to assure the continuance of this musical organization. The deficit for the year will be fully \$40,000, which is in excess of the deficit of a year ago, which amount will be made good by the guarantors.

The society also faces a deficit of \$1,500 aside from the orchestra deficit and strenuous efforts are now being made to wipe this out. The directors have raised a portion of the money among themselves, and it is proposed to wipe out this debt, which has been on the books for some time.

Director Emil Paur, therefore, sails for Europe with the assurance that he will have his organization intact for another year. The fact that he reduced his own salary from \$12,000 to \$10,000 has been freely commented on by local musicians, and his action has made him many friends. E. C. S.

Walter Hyde, Tenor

To the Editor MUSICAL AMERICA:

In your last issue you state that the tenor, Walter Hyde, who made his debut in London last Fall during a special season of Italian opera at Covent Garden, is "another promising young American."

Permit me to say that Mr. Hyde, who has lately been singing with great success at Covent Garden in the English "Ring," under Richter, is not an American, but an Englishman, and he made his start in light opera, where his talents were hidden. His first engagement of importance was with David Bispham, in "The Vicar of Wakefield," where he sang with great success.

Very truly yours,

New York, April 13. SUBSCRIBER.

The pupils of Professor J. Adam Hugo gave their second recital on April 7 in Warner Hall, Bridgeport, Conn. Among those who contributed to the presentation of an excellently arranged program were Irene Hunt, Eugenie Still, Cecil Wright, Bertha E. Lustig, Henrietta Hugo, Ruth Northrop, Ella Sanger and Marion Penfield.

The Helene Noldi Opera Company will open its New York season at the West End Theatre on April 27, with a performance of "Il Trovatore."

CLARENCE BIRD'S RECITAL

**Chicago Pianist Gives Another Historical
Program in Kimball Hall**

CHICAGO, April 13.—Clarence Bird gave the last of his series of historical piano recitals Wednesday evening in Kimball Hall to a large and appreciative audience. It is only just to mention that Mr. Bird had been ill for the last eight weeks, but did not realize his nervous condition until he began the trying and difficult program. However, he did justice to the selections that he offered.

The program opened with Chopin's Sonata in B Flat Minor. This was followed by a Brahms-Intermezzo, op. 118, No. 2, and Rhapsody, op. 79, No. 1, which were given a broad and vigorous reading.

Liszt's two very difficult études, "Au Bord d'une Source" and "Waldesrauschen," were played with telling effect. Tchaikowsky's Nocturne and Valse-Scherzo, Grieg's Notturmo and Leschetizky's Arabesque were possibly the most enjoyed of all of the numbers. They brought to light his remarkable versatility of expression, beauty of tone and breadth of conception. MacDowell's "To a Water Lily," Karganoff's Mazurka, Saint-Saëns's "Etude en Forme de Valse" completed the well-arranged program. C. W. B.

STUDENT ORCHESTRA PLAYS

**Peabody Conservatory Musicians Give Their
First Concert**

BALTIMORE, April 13.—The first concert by the Students' Orchestra, of the Peabody Conservatory, given in the concert hall Tuesday evening under the direction of Harold Randolph, was an artistic success. The audience, which packed the hall, enthusiastically applauded the various numbers. The program included Bach's overture, air and gavotte from the French Suite in D Major for string orchestra and organ; Volkmann Serenade in F Major, op. 63, for string orchestra, and Tchaikowsky's Piano Concerto in B Flat Minor. Barrington Branch was the pianist, with accompaniment of string orchestra and organ.

C. Bertram Peacock, of the Peabody Conservatory faculty, baritone, sang the Leoncavallo prologue from "Pagliacci" and was heartily applauded, being twice recalled. He was accompanied by Mrs. Harold Randolph, harpist, and the full orchestra. J. Norris Hering was the organist.

The *Baltimore Sun* says: "Admirable precision, excellent tone and sustaining quality and general excellence of interpretation and rendition marked the entire performance." W. J. R.

Darmstadt, Germany, will have a three days' festival devoted exclusively to chamber music in May. Weingartner and Reger have promised to direct rehearsals of works of theirs that will be given.

As the last novelty of the current season the Berlin Royal Opera will produce Von Reznicek's "Donna Diana" during the early part of May.

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TETRAZZINI TO OPEN THE LONDON SEASON

Melba as "Desdemona" a Later
Feature—Social Brilliancy
Assured

LONDON, April 8.—Judging by the unusually long and brilliant list of subscribers already enrolled, the coming "grand" season of opera at Covent Garden promises to surpass all of its predecessors, from a social standpoint. The list is headed again by the King and Queen, the Prince of Wales, the Princess Royal and the Duke of Fife. To add to the brilliance of the Summer a gala performance will be arranged in honor of President Fallières of France.

The season will open on Thursday, April 30, with Luisa Tetrazzini in "Lucia di Lammermoor." During the season Mme. Tetrazzini will appear, also, in a revival of Rossini's "Barber of Seville," and, according to present plans, in revivals of "La Sonnambula" and "Les Huguenots," besides Bizet's "Les Pêcheurs de Perles" already announced.

Nellie Melba will not make her *entrée* until the middle of May. During the season she will appear not only in many of her familiar rôles but also in a newly cast production of Verdi's "Otello," in which, of course, she will be the *Desdemona* to Giovanni Zenatello's *Otello*.

Jennie Osborn Hannah, of Leipzig, is cast for *Elizabeth*, *Eva* and other "youthful soprano" rôles in the Wagner operas; Corinne Rider-Kelsey will sing *Zerlina* in "Don Giovanni," *Mimi* in "La Bohème" and *Micaela*; Lina Cavalieri, who has never previously visited England, will appear as *Fedora*, *Tosca* and *Adriana Lecouvreur*.

Emmy Destinn will appear in Gluck's "Armide," in Boito's "Mefistofele," and also as *Donna Anna* and *Valentine*; Edyth Walker will be assigned *Isolde* and *Elizabeth*; Ellen Gulbranson will again be heard as *Brunnhilde*.

Among the tenors is a recent discovery named Marák, who hails from Prague and has sung both in Germany and Italy. The ballet for "Armide" will again be imported from the Théâtre de la Monnaie in Brussels, as it was two years ago. Baron Frederic d'Erlanger has been engaged to reinforce the staff of conductors. For the first six weeks of the season the German and Italian operas will be given on alternate evenings, prices for the Wagner "festival" performances being slightly higher than on other occasions.

Reception for Bonci in Boston

BOSTON, April 13.—Prof. LoGudice Fabri and Mme. Emma Howe Fabri gave a reception last Friday afternoon at their studio in the Pierce Building to Sig. Bonci, of the Metropolitan Opera Company. Sig. Fabri and Sig. Bonci are old acquaintances, having known each other well in Italy. The reception was one of the social functions of the week and those who attended included many of Boston's prominent musicians and society people. Heinrich Gebhard, the Boston pianist, was one of the artists present and during the afternoon played two selections. Among the guests were Mr. and Mrs. Charles H. Bond, Mr. and Mrs. Charles A. White, George Proctor, the pianist; Professor Currie, Mrs. Kidder, Mrs. Orlandini, sister of Mrs. Curtis Guild, Jr., and John Shepard. During the afternoon pupils of the Howe Fabri school, including Miss Freeland, Miss Felch and Miss Michilini, sang solos most acceptably. D. L. L.



JENNIE OSBORN HANNAH
Chicago Singer Who Will Appear at Covent Garden in London This Season as
"Elizabeth" and "Eva."

Maunder Cantata in Savannah

SAVANNAH, GA.—April 13.—Maunder's beautiful Lenten cantata, "Penitence, Pardon and Peace," was sung with brilliant effect, under the direction of George Blakely, organist of St. John's Episcopal Church, in this city, as part of the Lenten services at St. John's Church last Wednesday night. A specially trained chorus of twenty-eight voices was drilled in the work and the attendance which packed the church was in no way disappointed. Mrs. J. J. Gaudry, soprano, and the Rev. W. T. Dakin, baritone, essayed the solos in a manner that deserves praise. C. E. D.

Reception for Mme. Fornia

BOSTON, April 13.—One of the most enjoyable social affairs connected with the opera season last week was a reception by Anna Miller Wood, the Boston contralto soloist, in honor of Mme. Fornia. Mme. Fornia is a Californian, as is also Miss Wood. Mme. Fornia has appeared in Boston under another name, but during the past year has decided to take the name Fornia, from her native State. She is a woman of charming personality, of pleasing address, and, withal,

most artistic ability vocally. The guests at Miss Wood's reception included a number of society people and girl friends of Miss Wood and her pupils. D. L. L.

Mr. Gilman Wants MacDowell Letters

A life of Edward MacDowell is being prepared by Lawrence Gilman for publication in the Autumn, and the author is desirous of securing the use of available letters, memorabilia and other relevant matter of interest. Mr. Gilman announces that he would greatly appreciate the loan of any such material as may be in the possession of friends and pupils of the composer, and he can assure them of its careful preservation and prompt return. The matter may be directed to Mr. Gilman, at No. 227 East Seventy-second Street, New York City.

The Sevcik Quartet is the name of the latest chamber music organization to enter the European concert arena.

Paul Vidal, the *chef d'orchestra* of the Paris Opéra, is working on an opera to be called "Rameses."

LOUISVILLE SINGER FOR COLOGNE OPERA

Belle Applegate Engaged—Tour
of America for Alexander
Heinemann

BERLIN, April 8.—An American mezzo soprano has just been engaged for the Cologne Opera in the person of Belle Applegate, formerly of Louisville, Ky., who for the past two years has been studying under Jean de Reszke in Paris. Before going to Paris she spent a season at the Weimar Court Opera and another in Dresden. This Winter she has been filling a great many "guest" engagements, and as a result has received a number of flattering offers from different theatres. Last week she sang *Dalila* in Cologne so effectively that the contract she had already signed was immediately extended for three years longer on more advantageous terms. Among her rôles will be *Dalila*, *Carmen*, *Ortrud*, *Amneris* and *Brangane*. She has the advantage of a fine stage presence, as well as an unusually good voice.

Otto Meyer, the American violinist, formerly of Indianapolis, now of Berlin, has returned from a short concert tour in France. In Lyons he played the Beethoven Concerto with the Lyons Symphony Orchestra and on the following evening gave a violin recital. He filled other engagements at St. Etienne, Valence and Rouen.

Mr. and Mrs. Charles H. Adams, of the vocal department of the Oberlin School of Music, who have been in Berlin since October, have left this week for Paris. They will return to America in July.

Alexander Heinemann, the popular German baritone, is looking forward to the American tour which has been arranged for him next year. His fifth song recital this week establishes a record for concert singers in Berlin. For seven years he was connected with the Stern Conservatory, but he gave up this position on account of the demands made upon his time by his concert work. He now has a studio on Prager Strasse, one corner of which has been converted into an "American corner" by his American pupils, by using the Stars and Stripes and their photographs.

Edna Darch, the Los Angeles soprano, at the Royal Opera here, gave an interesting song recital in the studio of her teacher, Grace MacKenzie Wood, a few days ago, in the presence of a large audience of Americans.

Richard Burmeister, the well-known pianist and teacher, formerly of Baltimore, later of Dresden and now of Berlin, brought out some talented American pupils at a recital in his large studios last week. J. M.

No Festival in Savannah This Year

SAVANNAH, GA., April 13.—The festival planned by the Musical Festival Society, of this city, has been abandoned for this season. The automobile meet, with an aftermath of a contest for the Vanderbilt Cup race, took the attention of Savannahians from the musical project. The society will begin a campaign for a festival next season, and success is practically assured. The society has been incorporated for the next twenty years and stock is being sold at so much per share now, instead of subscriptions being asked for. C. E. D.

One of the novelties likely to be heard at the Manhattan next season is Leroux's "Le Chemineau," with Hector Dufranne in the leading rôle, which he created at the Opéra Comique last Fall.

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Mme. Jomelli has been specially engaged as the soprano soloist for the Spartanburg Festival on April 29 and Louisville Festival on May 2.

Organist R. Jefferson Hall, of Calvary Church, Memphis, Tenn., announces a special musical service for Easter Day.

Charles Frederick Morse, organist, and John Atkinson, baritone, presented an enjoyable program in the Methodist Episcopal Church, Monongahela, Pa., recently.

Grace Delle Davis, a reader and interpreter of some of the best things in literature, has been reengaged for a series of readings at the Brooklyn Institute next season.

Enrico Caruso will sing in Memorial Hall, Columbus, Ohio, on May 1. In his company are Henri Scott, Margaret Keyes and Julia Allen.

Georgia Kober, the Chicago pianist, has recently filled engagements at Alton, Ill., St. Louis, Mo., Fort Dodge, Iowa, and two musicales at Mrs. John Sebastian's, Evanston, Ill.

An interesting recital in Chicago last week, was a program presented by Mrs. Charity Alley Baker and Antoinette Burr, violinist, of the Chicago Piano College, in Kimball Hall, Saturday afternoon, April 11.

Frances Van Veen, soprano, will give a song recital in Mendelssohn Hall, New York, on Wednesday evening, April 29, with the assistance of Franz Haltenborn, violinist; Leo L. Leventritt, baritone, and Max Liebling, accompanist.

E. R. Kroeger gave his sixth pianoforte recital at the Musical Art Building, Boyle Avenue and Olive Street, St. Louis, last Saturday morning, with the assistance of Bessie Morse and H. J. Balfour. The program consisted entirely of compositions by Mr. Kroeger.

Hans Kronold, the well-known 'cellist, announces a recital in Chamber Music Hall of Carnegie Hall, New York, on Monday evening, April 20. He will be assisted by Mary Lansing, contralto; Robert C. Campbell, tenor, and I. Isenberg, accompanist.

Two concerts were recently given in the Starr Piano Warehouses, at Dayton, Ohio, the first by Edith Welling, pianist, assisted by Mrs. F. K. Rigby, contralto, and the second by Mary Ella Cook, assisted by Esther A. Rankin, soprano. These musicians are pupils of W. L. Blumenchein.

Morse's American Band will give two popular concerts on Young's Ocean Pier, Atlantic City, Easter Sunday morning and afternoon, and a concert in the evening. Mr. Morse will be aided by these soloists: Emil Koennecke, cornet; William Schensley, alto saxophone, and Albert Knecht, tenor saxophone.

Mrs. A. M. Virgil, Director of the Piano Conservatory and School of Public Performance, No. 19 West Sixteenth Street, New York, announces a special Summer session for teachers and others. Assisting Mrs. Virgil in the faculty will be Margorie Elizabeth Parker, Mrs. Nellie Piper Drake, Mrs. F. S. Thompson, Dr. M. M. Robinson, John H. Stephan, Warner M. Hawkins and Sarah Palmer.

G. H. Fairclough, organist of the Church of St. John the Evangelist, Cortlandt Avenue and Kent Street, St. Paul, Minn., has been giving a series of recitals in that edifice with the assistance of Heath Gregory, basso; Pierre C. Stevens, baritone, and Florence Buck, soprano.

A lecture recital was given by A. Cyril Graham under the auspices of the Columbia School of Music, in Cable Hall, Chicago, Saturday afternoon, April 11. Bach's "St. Matthew Passion Music" was the offering. Musical illustrations on the piano and organ, with Edith M. Graham, soprano, were given with the story of the Passion Music.

If plans come out right, University of Michigan will be among the first of the colleges to have a bandstand on the campus, in which regular concerts will be given by the University band. The musicians, who are all students, have given several concerts indoors the past winter to raise money to this end, and hope they will have enough to get the campus bandstand.

A recital was given last week at Schenuit's School of Music, No. 1939 West Baltimore Street, Baltimore, Md. Those participating were Roland Cox, Lawrence Meekins, Clara Fetch, Minnie Mauk, Katie Hunt, Nettie Kuhlman, Mathilda Kruger, Katie Miller, Elsie Shaffer, Emil Sippel, Michael Smith, assisted by Mrs. A. W. Schenuit and Mrs. Katherine Gaspari, vocalists.

"The Life Everlasting," by Harry Alexander Matthews, the Philadelphia composer, is to be rendered on Easter Sunday at leading churches in Philadelphia, New York, Boston, Camden, N. J., Mansfield, Ohio, and other cities. This church cantata is becoming a great favorite with church choirs, and was given its first rendition in England last month with great success.

Organist Charles E. Clemens gave an interesting recital last Sunday afternoon at the College for Women in Cleveland, Ohio. His own composition, a choral response from "Thy Love as Father," was given on this occasion. Other numbers were by Winchester, New, Stainer, Bach, Lemmens, Ralph L. Baldwin, Elgar and C. G. Hardebeck. Mr. Clemens's next recital will be on April 26.

Mrs. Henry Whitaker Butterworth gave a musicale in the ballroom of Hamilton Court on Wednesday night of last week for the benefit of the Philadelphia Home for Infants. Among those who took part were Mildred Fass, Mrs. William H. Greene, Mrs. Butterworth, sopranos; Mrs. Russell King Miller, Maud Sproule, contralto; Mrs. George M. Becker and Mildred Covell, pianists; Helen Ware, violinist, and Hans Himmer, 'cellist.

Christine Miller has been reengaged to give a recital at Franklin, Pa., on the 23d of this month, and on the 24th she sings the "Messiah" at New Castle, Pa., this being her ninth "Messiah" engagement this season. Miss Miller will sing in Rossini's "Stabat Mater" at Beaver on the 30th, and the following night she appears as soloist at Carnegie Music Hall at the contest of the Pittsburgh Academy Literary societies.

The Musical Club, of Baltimore, held its final meeting this season at the residence of Mr. and Mrs. R. Curzon Hoffman, No. 1203 St. Paul Street, on April 7. Dr. Thomas S. Baker was the soloist and sang a group of songs. The club has

been in existence for two years and delightful musicales have been given under its auspices. Its affairs are managed by Doris Stewart, Elizabeth Gilman, R. Brooke Hopkins and M. Ernest Jenkins.

The Chaminade Club, of Philadelphia, last week gave the last of its three Monday morning musicales at the Acorn Club. Those who took part were Emma F. Rihl, soprano; Susanna E. Dercum, contralto; Gertrude Keppelmann-Landis, violinist; Dorothy Johnstone, harpist; Helen Van Tine-Marshall, pianist; Jeannette F. Gittelson, soprano; Henry Hotz, bass, and Edith Mahon, accompanist.

The choir of Christ Church, New Brighton, Staten Island, gave a musical service recently under the direction of Jack Mundy, organist and choirmaster. The following numbers were sung, the solo work being done by members of the choir: "Hear My Prayer," Mendelssohn; the "Pro Peccatis" and "Inflammatus," from Rossini's "Stabat Mater," and "Tarry with Me, O My Saviour," Baldwin.

An interesting musical program was rendered at the National Sculpture Exhibition, Fifth Regiment Armory, Baltimore, on April 9, by C. Dorsey Waters's Orchestra, under the direction of Edwin Litchfield Turnbull. The first part of the program consisted of selections from Mendelssohn, Puccini, Grieg, Schubert, Schumann, Bach and Gounod. Part two was devoted entirely to Wagner selections. The soloists were Daniel Feldman, trumpet; William Warner, trombone, and Julius Zech, violin.

The American Conservatory, in Chicago, of which John J. Hattstaedt is president, is giving a series of Saturday afternoon recitals in Kimball Hall. Most of these recitals are quite important events, as the faculty members are represented on the programs. Upon this occasion Ella Mills, pianist, was assisted by Herbert Butler, violinist, and Mrs. Marie Sidenius Zendt, soprano. The orchestral parts were played on a second piano by Silvio Scionti. Mrs. Karleton Hackett was the accompanist.

A piano and vocal recital was given by Carolyn Cohn and Mary Rhys Stinson in Cable Hall, Chicago, on the evening of April 7. Miss Cohn played Schumann's Kinderszenen, op. 15; Chopin's Nocturne, op. 9, No. 2; Etude, op. 10, No. 5; Valse, op. 42, and MacDowell's Polonaise, op. 42, No. 12; "An Old Love Story," op. 61, No. 1, and "Br'er Rabbit," op. 61, No. 2, and Balakirew's "The Lark." Mrs. Stinson sang songs by Hahn, Delibes and Landon-Ronald.

An interesting program was presented under the auspices of the Rainy Day Club of America, Mrs. A. M. Palmer, president, at the Hotel Astor on April 1. The soloists were William Ashley Ropps, baritone; Mrs. Klara Divine, soprano; Lizette Frédéric, violinist, and Mrs. George Frear England, elocutionist. Miss Frederic played excellently Sarasate's "Zigeunerweisen," receiving several encores. There was a large attendance of the members and their friends.

Sir John Stainer's cantata, "The Daughter of Jairus," was given a splendid rendering by Trinity church choir, in Toledo, Ohio, recently in the presence of a large audience. The soloists were in excellent voice, and better work was never accomplished by Jonathan Rogers, tenor; William A. Zapfe, baritone; Masters Ralph Baugh and William Greenhalgh, boy sopranos. Herbert Foster Sprague, choirmaster and organist, gave a remarkably effective rendering of the organ parts.

A musicale was given last week by the pupils of the Benedict Vocal Studio at the Berkeley School, West End Avenue and Seventy-second Street, New York. The soloists were Emily Forshaw, soprano; Florence Benedict, soprano; Elizabeth Cullen, soprano; Mrs. Minnie Castle Davis, contralto; Edward Benedict, tenor; Frank J. Benedict, accompanist. Frank J. Benedict is

organist of St. Paul's Methodist Episcopal Church and is also one of the successful teachers of New York.

The last of the concerts given at the Carteret Clubhouse in Jersey City, N. J., for the benefit of the Society for the Prevention of Cruelty to Children, took place last week, under the direction of Mrs. Mary Currie Laterman. There were three soloists: George C. Caine, tenor; Irving Courtney Carter, baritone, and William Miller, soprano. Assisting Mrs. Laterman in seating the guests were the Misses Marshall, Dorothy Shaper, the Misses Niese, May Bender, the Misses Herr and Elsie Daumont.

It was announced this week that the opera, "The Mascot," would be presented by the full choir of St. Patrick's Old Cathedral School in the Lexington Opera House, New York, on April 24. The pages' chorus will be sung by the boys' choir. When given by professionals, this chorus is always sung by girls. The entire chorus will consist of thirty women and twenty-two men, and to this chorus will be added a boys' chorus of sopranos and altos. The orchestra will consist of fifteen members. The entire production is being carefully prepared by Alfred J. Haywood, under whose direction the opera will be given.

The Schubert Glee Club, of Jersey City, N. J., will give its third concert of the season April 28, in the auditorium of the High School, a most appropriate place, as the proceeds of the evening will give one of this year's graduates a four years' college course. The recipient of the scholarship will be announced at the High School Commencement in June. One of the attractions will be the Festival Orchestra, of the New York Symphony Society. The soloists will be David Mannes, violinist, and John B. Hendricks, basso. Mrs. Alfred Gould will give dramatic readings. With this concert George G. Tennant retires from the presidency of the club, which he has filled for five years.

Under the direction of Will C. Macfarlane, organist and musical director of St. Thomas's Church, Fifth Avenue and Fifty-fifth Street, New York, the Dubois cantata, "The Seven Last Words of Christ," was sung on Tuesday evening by the vested choir of the church. Reed Miller, tenor, and Dr. Victor Baillard, baritone, were the soloists. On the following evening Mr. Macfarlane's cantata, "A Message from the Cross," was sung at the Church of the Intercession, One Hundred and Fifty-eight Street and Broadway. On this occasion the choir of the church was assisted by the choir of St. Thomas's Church and a string orchestra, the composer conducting the performance.

Claude H. Warford, the New York tenor, gave a delightful recital recently at his studio, No. 38 East Twenty-second Street. The singers were Beulah Prosser, soprano, and Nettie Tippet, mezzo-soprano, who gave numbers from Denza, D'Hardelot, Mozart and MacDowell. They were assisted by Amelia Ake, violinist, who played "Meditation" from "Thais," Massenet, and "Son of the Puzza," Keler Bela. Mrs. Alice Valiant, pianist, gave "Soirée de Vienne," Schubert-Liszt, and Etude No. 1, Schloezer. Mr. Warford delighted the audience with songs by Wagner, Ganz, and in two of Hallett Gilbert's songs he was accompanied by the composer.

An interesting concert was given by students of the preparatory department of the Peabody Conservatory, Baltimore, Saturday evening. The participants were Louise Doerner Ferdinand Korff, Esther Fox, Frank Hodek, Helen Weishampel, Edith Heller, Leonore Brown, Julia Kailer, Nellie Todd, Edna Bailey, Joseph Siegel, Bessie Perego, Rush Wiley Smith, Grace Coleman, Nettie Saller, Selma Tiefenbrun, Frederick Perlman, piano; Meyer Ephraim, David Shulman, Sidney Siedenman, Chancellor Wroe, Walter Giesel, violin; Viola Joyce, Mrs. P. F. Conroy, mezzo-soprano; Eugenia Earp, contralto; Marshal West, baritone; W. Giesel, W. Ray, C. Ziegler, R. Grunder, string quartet. The students' orchestra, conducted by Franz Bornschein, also played.

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WHERE THEY ARE

Changes and additions to this schedule should reach the office of MUSICAL AMERICA not later than Friday of the week preceding the date of publication.

INDIVIDUALS

Beardmore, Lissant—Quebec, April 24 and 25.
Becker, Dora—Montreal, Canada, April 20; Philadelphia May 2.
Beddoe, Dan—New York, April 16; Philadelphia, April 23; Cincinnati Festival, May 1 to 9.
Bispham, David—Milwaukee, April 26; Spartanburg, April 29 and 30, May 1.
Bloomfield-Zeissler, Fanny—Milwaukee, April 26.
Bouton, Isabelle—Spartanburg, S. C., April 29 and 30, May 1.
Carreno, Teresa—St. Louis, April 20; Fort Wayne, April 23; Warren, Pa., April 27; York, April 30.
Cole, Kelley—Pottstown, April 21 and 22; Philadelphia April 23; Worcester, Mass., April 30; Irvington, May 2; Beaumont, Tex., May 8.
Croxson, Frank—Orange, N. J., April 23; Brooklyn, April 28.
Gerardy, Jean—Milwaukee, April 26.
Hadley, Grant—Milwaukee, April 23.
Hedge, Gernet—Milwaukee, April 23.
Hinkle, Florence—Raleigh, N. C., April 20 and 21; Steubenville, Ohio, April 28; Mount Pleasant, Mich., May 1; Manchester, N. H., May 5 and 6.
Hisse de Moss, Mary—Spartanburg, S. C., April 29 and 30, May 1.
Hofmann, Josef—New York, April 18 and 19; Hartford April 20; Springfield, April 21; Baltimore, April 23; Washington, April 24; Philadelphia, April 25; Providence April 29; Brooklyn, April 30.
Hussey, Adah Campbell—Raleigh, N. C., April 20 and 21.
Hutcheson, Ernest—Williamsport, April 25; Detroit, April 27 and 28.
James, Cecil—New York, April 21; Orange, N. J., April 23.
Johnson, Jessie F. W.—Milwaukee, April 23.
Jomelli, Jeanne—Spartanburg, S. C., April 29 and 30, May 1.
Kreiser, Fritz—New York, April 18 and 19; Hartford April 20; Springfield, April 21; Baltimore, April 23; Washington, April 24; Philadelphia, April 25; Providence, April 29; Brooklyn, April 30.
MacMillen, Frances—Springfield, Mo., April 20; Joplin April 21; Sedalia, April 22; Columbia, Mo., April 24; Quincy, Ill., April 27; Springfield, April 28; Bloomington Ill., April 29; Decatur, Ill., April 30; Danville, Ill., May 1; Champaign, Ill., May 2; Peoria, May 4; Jacksonville, Ill., May 5.
Martin, Frederic—Newburyport, Mass., April 20; Salem, April 21; Brockton, April 23; New Bedford, April 24; Chelsea, April 25; Springfield, April 29; Ithaca, April 30; Albany, May 5; Richmond, Va., May 7.
Miller, Christine—New Castle, Pa., April 23; Corry, Pa., April 24; Newburgh, April 28; Beaver, Pa., April 30.
Miller, Reed—Lexington, Ky., April 21; Anniston, Ala., April 24; Greensboro, N. C., April 27 and 28; Atlanta, Ga., April 29; Spartanburg, S. C., April 30.
Mulford, Florence—Newburyport, Mass., April 20; Salem, April 21; Taunton, April 22; Brockton, April 23; New Bedford, April 24; Chelsea, April 25; Ithaca, April 30 and May 2; Albany, May 4 and 5; Richmond, Va., May 7.
Nordica, Mme. Lillian—Atlantic City, April 19; Scranton, April 20; Syracuse, April 21; Utica, April 22; Harrisburg, April 23; Wilmington, April 24; Baltimore, April 25; Washington, April 26.
Paderewski, Ignace Jan—Brooklyn, April 23.
Rider-Kelsey, Corinne—Lexington, Ky., April 21; Cleveland, April 23; Philadelphia, April 30; Cincinnati, May 1 to 9.
Rogers, Francis—Lowell, Mass., April 20; Milton, May 7; Graton, May 8.
Spencer, Janet—Waldorf-Astoria, New York, April 30.
Stoddart, Marie—Waldorf-Astoria, New York, April 30.
Tewksbury, Lucille Stephenson—Milwaukee, April 23.
Waldo, Helen—Milwaukee, April 21 and 22; Green Bay, April 23; Faribault, Minn., April 28.
Werrenrath, Reinald—Newburyport, Mass., April 20; Salem, April 21; Taunton, April 22; Brockton, April 23; Chelsea, April 25; Ithaca, April 30; Orange, N. J., May 4; Carlisle, Pa., May 6.
Wheat, Genevieve—Clarksville, W. Va., April 21; Pittsburg, April 22; Brooklyn, April 28.
Winter, Cecilia—Spartanburg, S. C., April 29 and 30; May 1.
Witherspoon, Herbert—Waldorf-Astoria, New York, April 30.

ORCHESTRAS, QUARTETS, ETC.

Arion Club—Milwaukee, April 23.
Boston Symphony Orchestra—April 18; Cambridge, April 23; Boston, April 24 and 25; May 1 and 2.

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Harlem Oratorio Society—Waldorf-Astoria, New York, April 30.
Kneisel Quartet—New York, April 14; Chicago, April 26; Brooklyn, May 7.
Mendelssohn Club—Chicago, April 23.
New York Symphony Orchestra—Atlantic City, April 19; Scranton, April 20; Syracuse, April 21; Utica, April 22; Harrisburg, April 23; Wilmington, April 24; Baltimore, April 25; Washington, April 26.
Theodore Thomas Orchestra—Chicago, April 18; Milwaukee, April 26.

TALENTED CHILD PIANIST

Mildred Kolb Attracts Attention in Washington by Her Playing

WASHINGTON, D. C., April 14.—The public of Washington had the privilege of hearing a musical prodigy at the piano last week in the person of little Mildred Kolb. This was not an untutored genius, but talents and ability so well trained that the artist at the age of thirteen years was able to present to her public a most difficult program:



MILDRED KOLB

From the opening Beethoven sonata to the closing number there was no relaxation, but at all times there was exhibited warmth and temperament and careful technique. Her program was as follows: Sonata, A Major, Beethoven; Nocturne, C Minor, and Polonaise, A Flat Major, Chopin; Perpetual Movement, Weber; Passepied, "Le roi s'amuse," Delibes; Military march, Schubert-Tausig; Concerto Brillante, F Sharp Minor, F. Hiller.

Mildred is a pupil of Mme. von Unschuld, who is arranging for her to tour the United States next Winter with a European artist. Later Mme. von Unschuld will take the young pianist abroad for touring, and will present her to the Queen of Roumania, who is her instructor's patroness. W. H.

A dinner and musical program brought together the members of the Gamut Club of Los Angeles, Cal., on April 1. The program was given by M. Pantson, basso; Georgio Ste. Kelino, pianist, late of Bologna Conservatoire; Hamil Harl, violinist; Senior Salacio, baritone; the Gamut Club Symphony Orchestra and a string quartet.

New Publications

The Bobbs-Merrill Company (Indianapolis) has just published Elizabeth M. Wheelock's "Stories of Wagner's Operas, Told for Children."

H. C. Colles is the author of another set of essays on Brahms. The book is published by Brentano's (New York).

E. Markham Lee's biography of Edvard Grieg is the second one of its kind to be published in English. George Bell & Sons, of London, are the publishers.

Adolf Weissman is the author of a new discussion entitled "Bizet," published in Berlin by Marquardt & Co. The author seems to have two main objects in presenting this short life of the noted composer—to sing a paean on Carmen and to call attention to the fact that Bizet was not a "one-opera man."

FROM MUSICAL AMERICA READERS

Singers and Church Positions

MY DEAR MR. FREUND:

I have read in your issue of April 11 an article concerning the difficulties encountered by singers in obtaining church positions.

In certain details the article is true, but I think you are a little unfair to other agencies who not only do not say, "Do not use my name," but insist that the name of the agency be used as their authority for presenting themselves.

When I went into this work, some six years ago, I realized that some agencies had abused their privileges in sending singers, and so felt the necessity of introducing a new way of getting at the organists and church committees. To this end, I caused to be printed a prepaid post-card which I send whenever I hear of a vacancy, and do not give out the information until I receive the card back giving me direct authority for so doing. This method has been sufficiently successful that I now number among my friends and clients many of the most prominent organists and chairmen of music committees. I go into this somewhat in detail, as I am sure you have no desire to do what would be harmful to the agencies.

I want to tell you how much we enjoy your newsy paper. My husband, who is not musical, but a business man, insists on appropriating it, and the rest of us have to wait to get a chance to see it.

Hope in future you will have a kindly thought for the agencies. Yours very sincerely,

CHARLOTTE BABCOCK.

Carnegie Hall, New York, April 11, 1908.

Considers It Unquestionably the Best

To the Editor of MUSICAL AMERICA:

Do not fail to notify me when my subscription to your paper expires, as I have lost the record, because your journal is unquestionably the best, to my way of thinking, of any that I ever read. It is not the best for general information only, but it is the best in tone and character. It seems

to treat everybody fairly and squarely, and it never loses its dignity, even when speaking editorially of some of its enemies. I certainly have great respect for your work and wish you all the success that is due an enterprising man like Mr. John C. Freund. Yours very truly,

ADAM GEIBEL.

Arch Street, Philadelphia, April 6, 1908.

Enjoyed by a Hospital Patient

To the Editor of MUSICAL AMERICA:

Please find enclosed check for renewal and allow me to say in behalf of my son, who is at this time confined in the hospital, having undergone an operation for appendicitis, that he has had \$2 worth since that time and looks forward each week to receiving the next issue.

Bellevue, Pa., April 4. J. E. DAVENNY.

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To the Editor of MUSICAL AMERICA:

Enclosed please find check for my subscription for next year. It is truly the most cheerful subscription that I have ever given. MUSICAL AMERICA has my entire admiration and respect and stands alone from its point of interest.

East Orange, N. J. MAUD S. GAUDREAU.

St. Paul Organist's Estimate

To the Editor of MUSICAL AMERICA:

Please find enclosed check for my renewal to your paper. It is the best musical journal I know of and one that I eagerly look forward to seeing each week.

St. Paul, Minn., April 8. G. H. FAIRCLOUGH.

Thinks It the Best Paper of Its Kind

To the Editor of MUSICAL AMERICA:

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FLORENCE AUSTIN.

Willow Street, Brooklyn, April 11.

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